

Saturday 28 May 2016

Amateur Photographer



Panasonic GX80
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with 5-axis IS, EVF and 4K video

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SPECIAL ISSUE

Accessories you should own

- **16 photographers** name their favourite accessory
- **Accessory masterclass**
How to get the best out of your key accessories
- **New accessories 2016**
This year's best new gear

Which accessory was used to create this cover photo?



Game of Thrones

Behind the scenes with set photographer Helen Sloan

PLUS Your chance to meet her

APOY 2016 Your best creative wideangle photos revealed

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SP 45mm
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SP 90mm
F/2.8 MACRO VC

SP 85mm
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With the range of highly desirable cameras and lenses vying for our attention, it's easy to overlook the variety of photo accessories out there designed to help us take better pictures. The accessory may be in a supporting sense, or one piece of kit that has a direct impact on the final image.

Like many of us, I know I would struggle to get the shots I like to take without the accessories I have tucked away in my camera

bag, and that's why, for this special issue of AP, we've decided to shine a light on the humble photo accessory. On pages 10-17 we look at a range of popular accessories and how to make the most of them, while on pages 22-29 we chat to a number of photographers to find out which accessories they cannot live without.

And let's not forget our round-up of some of the best photo accessories we've seen in 2016, starting on page 41. Enjoy this special issue.

Phil Hall, technique and features editor

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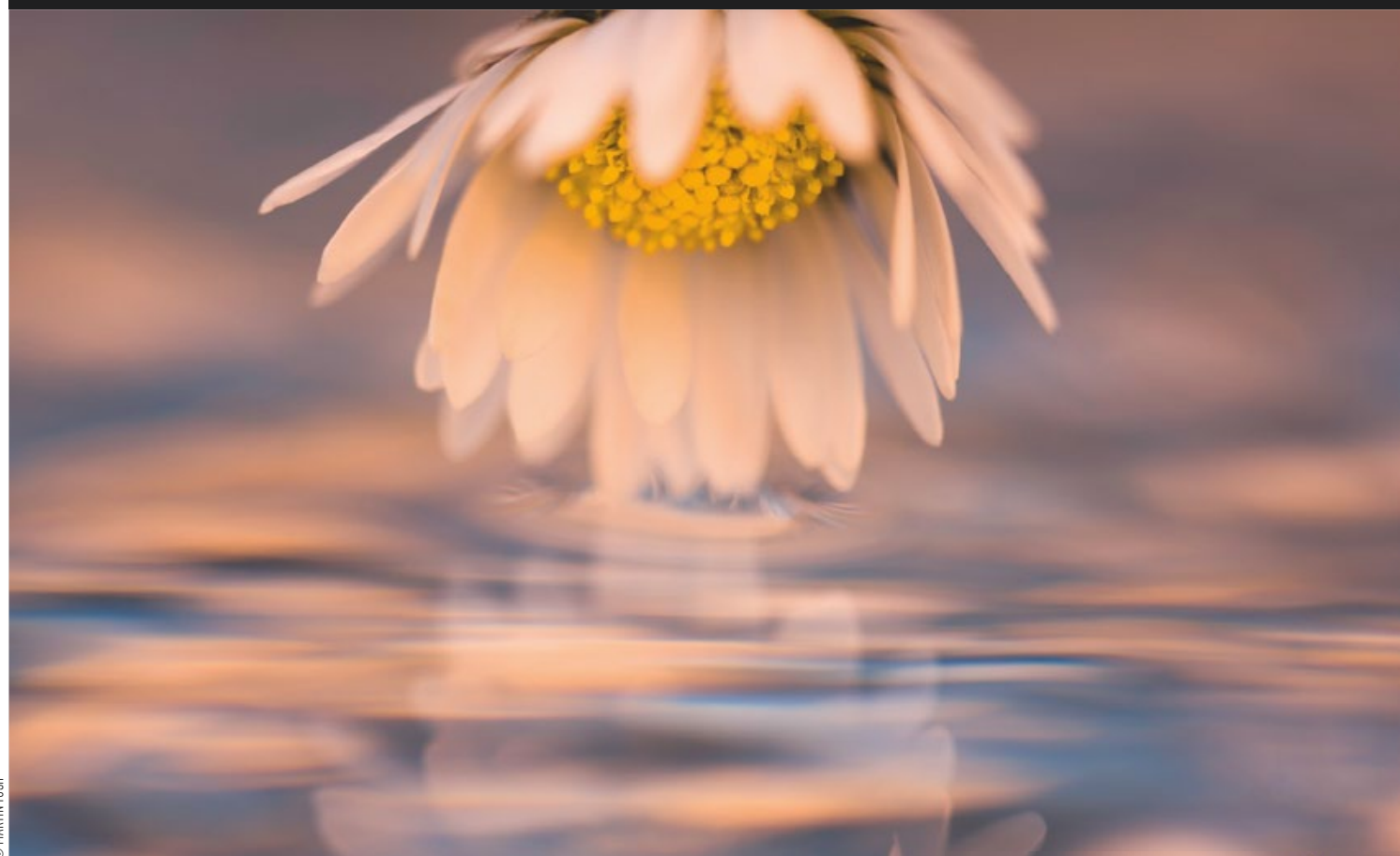
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ONLINE PICTURE OF THE WEEK



© MARTIN TOSH

Shy by Martin Tosh

Nikon D750, Nikkor 105mm Micro, 1/100sec at f/8, ISO 100

This image from Martin Tosh comes from our Twitter feed.

'Some people look down on the common daisy as a weed that blights their lawns, but I love them,' says Martin. 'In fact, I mow around them. My intention here was to create an image with a fine-art feel to showcase the beauty of this humble flower.'

'I scrunched up some tinfoil in the

bottom of a birdbath to scatter light back and used a third-arm tool to position the daisy on the surface of the water. In my head I was thinking of an "ugly duckling" sorrowfully checking out its reflection.'

'I had my camera barely dipped into the water to pick up the subtle reflection, and used warming gels on my Nikon R1 Close-Up Speedlight kit to create a summery feel.'



Win! Each week we choose our favourite picture on Facebook, Flickr, Twitter or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit www.permajet.com to learn more.

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Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 20.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 20.

NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

Holster aims at DSLR owners

The new MindShift DSLR holsters target outdoor photographers. These Multi-Mount holsters are designed to be carried in five ways: on the shoulder, as a front harness, on the chest, as a backpack or as a belt. Built to be water resistant, the new MindShift Multi-Mount holsters cost £79.25-£105.76. Visit www.mindshiftgear.com.



Canon compact superzooms in soon

Canon will debut the PowerShot SX620 HS superzoom compact in June. The SX620 HS sports a 25x lens that can be extended digitally a further 50x. The camera houses a 20.2MP imaging sensor and DIGIC 4+ processor. Filter effects on the Wi-Fi-enabled model include fisheye and miniature. It is priced at £219.99.



Manfrotto DSLR backpack unwrapped

Manfrotto has launched a backpack designed to hold a professional DSLR and three lenses. The Manfrotto Advanced Rear Backpack, priced £119.95, contains a removable camera compartment with a zip fastener. There is also a dedicated tripod compartment, a front pocket designed to store a 13in laptop and a side pocket. Visit www.manfrotto.co.uk.



Number of Photo show visitors rise

This year's Photography Show in the Birmingham NEC in March pulled in 4% more visitors than the previous year, according to organisers. The show drew in 30,804 visitors, excluding exhibitors. Next year's show will be held at the Birmingham NEC from 18-21 March.



BA calls for drone register

British Airways boss Willie Walsh has called for the implementation of a drone register. He said: 'The Irish Aviation Authority has already introduced a register.' The news came as Transport secretary Patrick McLoughlin revealed that the object suspected of colliding with a BA plane on 17 April was not a drone.



© ERNST HAAS/GETTY IMAGES

WEEKEND PROJECT

Break the portrait rules

There are a lot of rules when it comes to portrait photography: focus on the eyes, be careful not to crop parts of the head, use prime lenses such as 85mm. But if you always follow the rules your portraits are going to look pretty generic and predictable. A more varied and eclectic approach to people photography is often more appropriate, as humans come in all shapes, sizes and personality types. David Bailey ruffled some feathers in 2014 when he used a wideangle lens to take a portrait of the Queen in order to emphasise her wide smile, and while the image is not to everyone's taste, hats off to him for trying something different. So why don't you break the rules?

1 Creative cropping can be very effective if it's clear that it's deliberate. Crop off the top of someone's head to focus attention on the eyes, particularly if you shoot at a wide aperture, or crop off below the nose. Make sure the background is distraction-free.

2 A wideangle lens can distort facial features, often making the jaw, nose and forehead loom large in the frame; hence, be careful when using them. However, it's a fun effect to try with children or imposing characters, such as bouncers and bikers.

BIG picture

Looking back at a true icon of Hollywood's Golden Age

◀ Had Marilyn Monroe lived, 1 June would have seen the screen icon celebrate her 90th birthday. In the years following her death, Monroe's legend has grown to almost mythical proportions and seen her established as a true icon of the silver screen. Famous for often playing the 'dumb blonde', Monroe was in fact possessed by a fierce and insatiable intellect, and did all she could to take control of her public and screen image following her frustration at being typecast. In this image, by photojournalist and pioneering colour photographer Ernst Haas, we see Monroe taking a break between filming on *The Misfits* (1961). Although the film at the time was considered a bomb at the box office, it has gone on to receive a glowing reappraisal among critics.

Words & numbers

Which of my photographs is my favourite? The one I'm going to take tomorrow

Imogen Cunningham
American photographer (1883-1976)

£12,600

Cash donated privately by National Portrait Gallery supporters to help save Oscar Rejlander's Victorian photo album for the nation

SOURCE: NATIONAL PORTRAIT GALLERY



3 Not focusing on the eyes has to be done deliberately to avoid looking like a mistake. It's a classic technique in fine-art nude photography. Indeed, many photographers de-emphasise the eyes to avoid a 'come hither' glamour-shot effect.

4 Never use direct flash with portraits as you get amateurish 'custard pie' lighting with harsh shadows. While simply copying Bruce Gildea's 'in your face' approach is a bit pointless, don't be afraid to use flash to emphasise strong features.

Take advantage of the fact that a wideangle lens can distort faces




© ISTOCKPHOTO.COM/RAZVAN CHISU

The I-1 provides manual control via an app



© ANDY WESTLAKE

First Polaroid-format camera in 20 years revealed

 THE FIRST camera system for the original Polaroid format in over 20 years has been launched by a firm, which until now, made only films for discontinued Polaroid cameras.

The I-1 is a new instant photo camera from the Impossible Project, offering full manual control via a dedicated app. Although the I-1 is compatible with any 600-type film, it is designed to be used with Impossible's new I-type film, which, unlike a Polaroid instant film pack, doesn't contain batteries. Instead, the camera system is powered by a USB-rechargeable battery.

Impossible Project CEO Oskar Smolokowski said: 'We strongly believe an instant camera is the only compelling photography offering beyond your phone. We wanted to use the power of the smartphone to make it even more capable and allow users – beginners and enthusiasts – to take their photography to the next level.'

Pierre Darnton, the firm's managing director for the UK and Ireland, told AP that although the I-1

is fully analogue, the companion app includes a scanner that allows users to take a picture of the developed print and crop it down for sharing on social media. Furthermore, digital controls accessible via the app allow the user to create effects and experiment with manual controls, including a self-timer.

The app provides the user with full manual control of shutter speed, aperture, focus distance and flash via a wireless Bluetooth connection.

'By connecting through a smartphone, which links directly to the I-1, users can experiment freely with creative tools such as double exposure, remote triggering and light painting,' said the firm in a statement. Creative techniques also include the ability to superimpose images onto one another.

These editing opportunities bring analogue photography to a 'digital generation', claims the Impossible team. 'Once the perfect image is captured, consumers are then able to upload directly to their social channels.'

Priced £229, the I-1 sports a 'one-of-a-kind' ring flash, to help provide diffused light with soft shadows when shooting portraits. The ring flash comprises eight LEDs and can also function as a film-count indicator.

Also on board is a collapsible magnetic viewfinder that can be detached to allow for 'future Impossible technological integrations'.

This is the first camera from the Impossible Project. In 2008, the firm bought the last factory in the world making Polaroid instant film. The move came after Polaroid announced it was shutting down its instant-film manufacturing. The Impossible Project's bosses say that rescuing and refurbishing the Netherlands-based plant enabled them to save more than 200m Polaroid instant cameras from 'becoming useless'.

The camera's design aims to 'pay homage to the iconic silhouette of the Polaroid camera in an updated modern matte-black finish'.



Photoshop 'bullying' row

 PHOTOGRAPHERS accused of digitally manipulating an actress's jaw to make her look 'beautiful' said they altered the photo only to resolve wideangle lens distortion.

American actress and singer Rumer Willis, daughter of Bruce Willis and Demi Moore, pleaded with friends to remove any online posts of the image, taken for *Vanity Fair*, although not published by the magazine. The portrait, showing the actress with her sisters, appeared on Rumer's Instagram page.

The photographers Mark Williams and Sara Hirakawa defended the move, saying the retouching was not done to 'alter or modify anyone's face'. They added: 'We used a wideangle lens, and it might have made Rumer's chin look smaller from the higher angle that we shot the image.'



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Storm over Scroby Sands Wind Farm, Great Yarmouth, Norfolk, by Jon Gibbs – the first winner of Landscape Photographer of the Year



© JON GIBBS

Landscape Photographer of the Year opens for entries

THIS year's Take a view Landscape Photographer of the Year competition has opened for entries, with a top prize of £10,000 on offer. Professional and amateur photographers have until 10 July 2016 to enter the £20,000 contest.

Top landscape photographer and founder Charlie Waite said: 'When we started the awards back in 2007, we hoped to provide a platform for landscape

photographers that would also show the world what a wonderful place Great Britain is to live in, to visit and explore.'

Photographers can enter up to 25 photos across four categories: Classic view, Living the view, Your view, and Urban view. It costs £10 to enter a single image; £25 for up to seven; £30 for up to 15; and £35 for up to 25 photos.

Organisers added: 'The UK's landscapes are both

varied and fascinating, providing a wealth of opportunities for photographer and traveller alike.

'From the white sands of the Western Isles and the mountain ridges of Snowdonia to the Broadlands of Norfolk and the coves of Cornwall, exploration leads to great rewards.'

An exhibition of the best entries is due to take place in November. For full details visit www.take-a-view.co.uk.

Women photojournalists honoured in \$20k prize

THE COURAGE of women photojournalists has been honoured in the second Anja Niedringhaus Courage in Photojournalism Award. The award was set up in tribute to Anja Niedringhaus, a Pulitzer Prize-winning Associated Press photographer who was killed when an Afghan policeman opened fire on a car in which she was travelling in April 2014.

This year's winner is Adriane Ohanesian, a freelance photojournalist based in Nairobi, Kenya, who has documented conflicts including the civil war in South Sudan. London-based photographer Lynsey Addario won an honourable mention.

Ohanesian – who wins a \$20,000 prize to support ongoing work – said: 'At



© ADRIANE OHANESIAN

the end of the day, it's not about me; it's about the lives of people in the pictures.'

Ohanesian was praised by the judges for her 'evocative images and tenacious dedication to documenting the effects of conflict on citizens in perilous regions'.

They added that her pictures offer 'an extraordinary personal glimpse into the places the global community may not otherwise see'.

Get up & go

The most interesting things to see, to do and to shoot this week. By Tom Smallwood



© COTSWOLD PHOTO

GLOUCESTERSHIRE

Shooting the Ultimate Cotswold View

A new photography tuition company, Cotswold Photo Walks, offers a series of specially designed expert-led photo walks around the most beautiful locations across the Cotswolds, the largest designated Area of Outstanding Natural Beauty in the UK. This walk focuses on Coaley Peak.

2 June, www.cotswoldphotowalks.co.uk



© ELLIOTT LANDY

LONDON

Elliott Landy at Proud Camden

This is an exclusive collection of iconic and never-before-seen images documenting the making of The Band's first two albums, *Music from Big Pink* and *The Band*, through the lens of friend and renowned rock photographer Elliott Landy.

9 June-24 July, www.proudonline.co.uk

Departures

This is an exhibition of work by New Photographers Guild, a photographic mentoring initiative led by Claire Stewart and Elaine Livingstone in association with Street Level Photoworks. The nine participating artists each responded to the broad theme of 'migration'. The exhibition will be held at Hillhead Library.

28 May-9 July, streetlevelphotoworks.org



© WILLIAM KAY

GLASGOW



© SPEIGHT/HULTON ARCHIVE/GETTY IMAGES

LONDON

1926: Britain Through the Lens

Images of a pivotal year from Getty Images' world-famous Hulton Archive feature subjects as diverse as the royal family (the future Queen Elizabeth II as a baby, left), the setting of the world speed record and a cow being milked on a King's Cross Station platform.

Until 2 July, Gettyimagesgallery.com



© CARYS JONES

SURREY

Caryl Jones Photography

Stunning horse images from equine specialist Caryl Jones can be seen at the Art Gallery, Denbies Wine Estate Ltd, Dorking, Surrey, RH5 6AA. A percentage of the proceeds will go to Cranleigh Riding for the Disabled's 'Riding High' fundraising campaign.

6-12 June, www.carysjonesphotography.co.uk

For the latest news visit www.amateurphotographer.co.uk



Viewpoint Lars Rehm

There is no reason for smartphone manufacturers to limit their highest camera specifications to their largest devices

Over the past few years, the display sizes of smartphones have been increasing to a point where, today, most high-end models have screens measuring 5.2–6in [13–15cm], dimensions which, not too long ago, would have placed them in the ‘small tablet’ category.

From a photography and imaging point of view, this is not necessarily a negative trend. After all, it’s much easier to compose and edit images and video on a large screen, especially when that screen comes with an adequately high resolution.

However, the move towards bigger screens also means that smartphones have become bulkier and less portable, robbing them of their always-ready-to-snap advantage that made them such an appealing photographic tool. True, as displays have grown, bezels and internal components have, to a degree, shrunk, keeping the overall dimensions of such mobile devices halfway at bay. Even so, today’s high-end smartphones are larger than ever before.

This wouldn’t be such a problem if manufacturers gave consumers a choice by offering compact models with top-end specifications alongside their supersized models. As things stand, though, buying a compact device from almost any manufacturer means compromising on

performance in the camera department. Innovative imaging technologies such as high-resolution sensors, on-sensor phase detection,



The Sony Xperia Z5 Compact has a pocket-sized body with a 4.6in display

‘The move towards bigger screens also means that smartphones have become bulkier and less portable’

laser-assisted AF, 4K video and optical image stabilisation are almost always reserved for the large and bulky top-of-the-line models.

That said, a couple of models are now available for those of us who crave great camera performance in a compact package. Apple iPhone models, up to the iPhone 5s, with 4in screens used to be the obvious choice for ‘mobile’ photographers who wanted top-notch camera performance in a compact body. That changed with the introduction of the iPhone 6 generation of phones when Apple decided to make the 4.7in iPhone 6 the smallest Apple device with a top-of-the-line camera. Fortunately, Apple has revised its strategy and introduced the iPhone SE, a device that combines the camera specifications of the iPhone 6s with the compact body of the iPhone 5s.

The iPhone SE’s equivalent in the Android world is the Sony Xperia Z5 Compact. This phone offers the same 23-million-pixel camera as the Z5 and Z5 Premium juggernauts, but wraps it in a handy pocket-sized body with a decent 4.6in display. That’s only two out of all the major phone manufacturers, though. So, all the rest of you phone manufacturers, get your designers working and give us compact models incorporating your best camera technologies. You may find yourselves a few new customers.

Lars Rehm is a freelance photographer and writer, contributing to publications in the US, UK and Germany. In his former role as part of DPRReview’s testing team, he shot with countless digital cameras of all shapes and sizes, but nowadays he captures most of his images with a smartphone. Visit www.larsrehm.com or follow him on Twitter @larsrehm

New Books

The latest and best books from the world of photography. By Oliver Atwell



© DAVID GUTTENFELDER

World Press Photo 16

by Kari Lundelin, Thames and Hudson, £18.95, paperback, 240 pages, ISBN 978-0-50097-073-4



NOW IN its 16th year, the World Photo Awards is still capable of bottling the political and cultural *Zeitgeist*. Each year, a jury selects the best images from the year’s pool of reportage, and rewards those shots that best convey their subject’s message. The

predominant theme this year was the migration of refugees into Europe, and as a result we have a batch of images that are at once beautiful and harrowing. Coincidentally, this is perhaps the key issue with the WPP, and the thing that has often seen it accused of aestheticising suffering. There are two camps: the one that feels an image should speak for itself, and the other that believes that in order for an image to have necessary impact it must be beautiful enough to hold the viewer’s attention. Both camps are served well here and, as it turns out, both are correct.

★★★★★

Hand Jobs: Life as a Hand Model

by Oli Kellett and Alex Holder, Hoxton Mini Press, £12.95, hardback, 64 pages, ISBN 978-1-91056-607-1



IF YOU’RE looking for a much-needed distraction from the crushing weight of dismal contemporary affairs, then consider immersing yourself in the surreal world view in this release. Who would think a book looking at the largely unseen world of employed hand models could be

so captivating? For example, did you know that hand models must moisturise 30 times a day? Or that they know 200 different ways to pick up a Lego brick? You’ll find the answers in the pleasantly succinct introduction. This book keeps things nice and simple: 24 subjects demonstrate 24 ways to peel a banana, for example. It also reveals the faces behind the hands through stripped-down portraits. The book is a gorgeous thing that’s a pleasure to own.

★★★★★

Do you have something you’d like to get off your chest? Send us your thoughts in around 500 words to the address on page 20 and win a year’s digital subscription to AP, worth £79.99

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Accessory Masterclass

Phil Hall has some tips, tricks and techniques to help you make the most of your accessories

We can spend hours poring over advice on how best to use our cameras and lenses, but we often overlook how to make the best use of the other accessories we have in the camera kit that we lug around with us.

Admittedly, compared to the plethora of settings on a camera, accessories can seem a little basic by comparison, but this doesn't mean you should get sloppy with your technique. Even the simplest of accessories have a right and wrong way of being used, while little tricks and techniques can make life not only that bit easier, but can also help you to achieve better shots. Therefore, knowing how to use your accessories correctly is just as important as knowing how to use your camera and lenses.

Over the next six pages I'll take a look at how you can maximise your skills with a range of popular accessories, so you too can get the most from them.

Filters

FILTERS are a vital accessory, but use them incorrectly and it can be very hard or even impossible to correct the mistakes in Photoshop. Here are a few key things you need to know.

Position your **ND grad**

When positioning your ND grad, especially when presented with a straight horizon, it can be easy to become complacent. We've all been guilty of simply pulling the grad down to roughly the point where the horizon meets the sky and then shooting away. This, though, can lead to far too dark a horizon, so be sure to really study the scene and pay particular attention to positioning the grad line correctly and carefully.

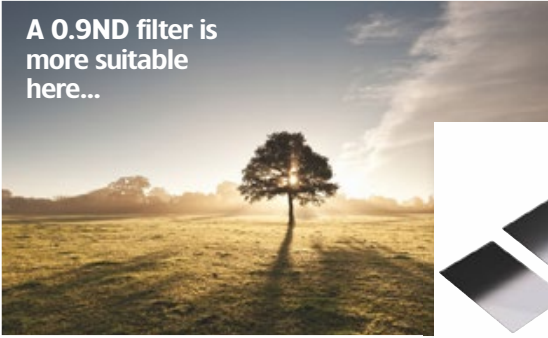
Should a feature – such as rocks or a cliff – protrude into the horizon line, you might want to set the grad at an angle, so these features aren't too dark in the final image.

Positioning your ND grad correctly is essential for achieving a pleasing shot

ALL PICTURES THESE PAGES © JEREMY WALKER



Making the most of your tripod, filters and other accessories will mean that your pictures are that much better



A 0.9ND filter is more suitable here...



...than a 0.3ND option, which is not as strong

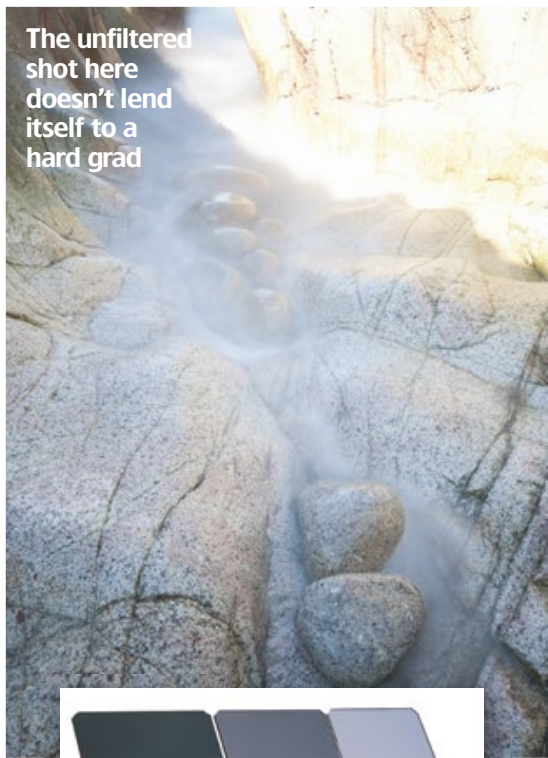
Know your density

THE DARKEST part of an ND grad varies in exposure value (EV) between filters. One with a lighter density might cut out only 1EV of light, whereas the darkest density grads can cut out as many as 4EVs of light. You don't want to use a grad that's too strong for the scene, which might result in the sky appearing darker than you'd like.

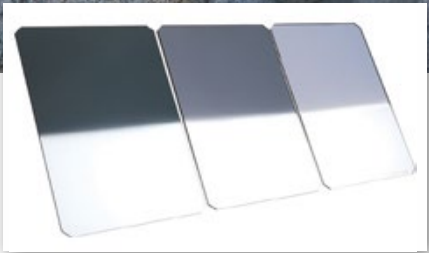
Selecting the correct filter can be confusing, as manufacturers give them different names. For example, an ND4 is the same density as a 0.6ND – both reduce the exposure by 2 stops. The table (right) outlines

the relationship between the optical density, filter factor and number of EVs by which the dark part of the filter reduces the exposure. A good starting point is an ND4 or 0.6ND, which is suitable for the majority of scenes, but this varies depending on the strength of the light.

Optical density	Filter factor	Light transmitted	Exposure reduction in EV
0	1	100%	0
0.3	2	50%	1
0.45	2.5	37.5%	1.5
0.6	4	25%	2
0.75	7	18.75%	2.5
0.9	8	12.5%	3
1.2	16	6.25%	4



The unfiltered shot here doesn't lend itself to a hard grad



Instead, a soft grad delivers a smoother transition



Hard or soft?

After determining the density of filter required, the next decision is whether to use a hard or soft grad. Hard grads have a sharp transition from clear to dark, and are the most popular choice, as they allow the point of transition to be set on the horizon, where the sky is often at its brightest. Soft

grads have a much more gradual change from clear to dark, and are suitable for landscapes where there are trees, mountains or buildings above the horizon. The use of a hard grad in these situations would produce a distinct line across these elements in the image and ruin the shot.

Always leave the thinnest leg sections until last. It's better to use the thicker ones first and only use the thinner ones if you need the extra height

ALL IMAGES THESE PAGES © PHIL HALL

Tripods

A TRIPOD may look like a straightforward piece of kit, but there are plenty of tricks you can use to get the most from it. More importantly, you'll achieve the sharpest possible shots.

Avoid using the centre column

Most tripods come complete with an extendable centre column that can be used when you need a much higher shooting position than normal. The trouble is, it's easy to become lazy, and rather than extend the tripod's legs we simply bring up the centre column to the height we want – leaving the leg sections collapsed. However, this creates a far less stable platform from which to shoot, even when using the best tripod; save the centre column for when you really need that extra bit of height.

Use thinnest sections last

If you don't need the tripod's full height, you should extend the largest leg sections first. The most spindly sections are also the least strong, so using them instead of the thickest

parts of the leg can affect stability. You want your camera's support to be as sturdy as possible, so use the stoutest sections first.

Weigh it down

With your tripod extended and camera mounted on top, blustery conditions can destabilise your set-up pretty easily, so it's a good idea to weigh everything down. This is easily done by attaching your camera bag to the centre column (there's normally a hook to do this). If you can place your body between the prevailing wind and the tripod to shield it, so much the better.

Firm base

When you're setting up, make sure you push the legs really firmly down into the ground, to give you as solid a base as possible from which to shoot.

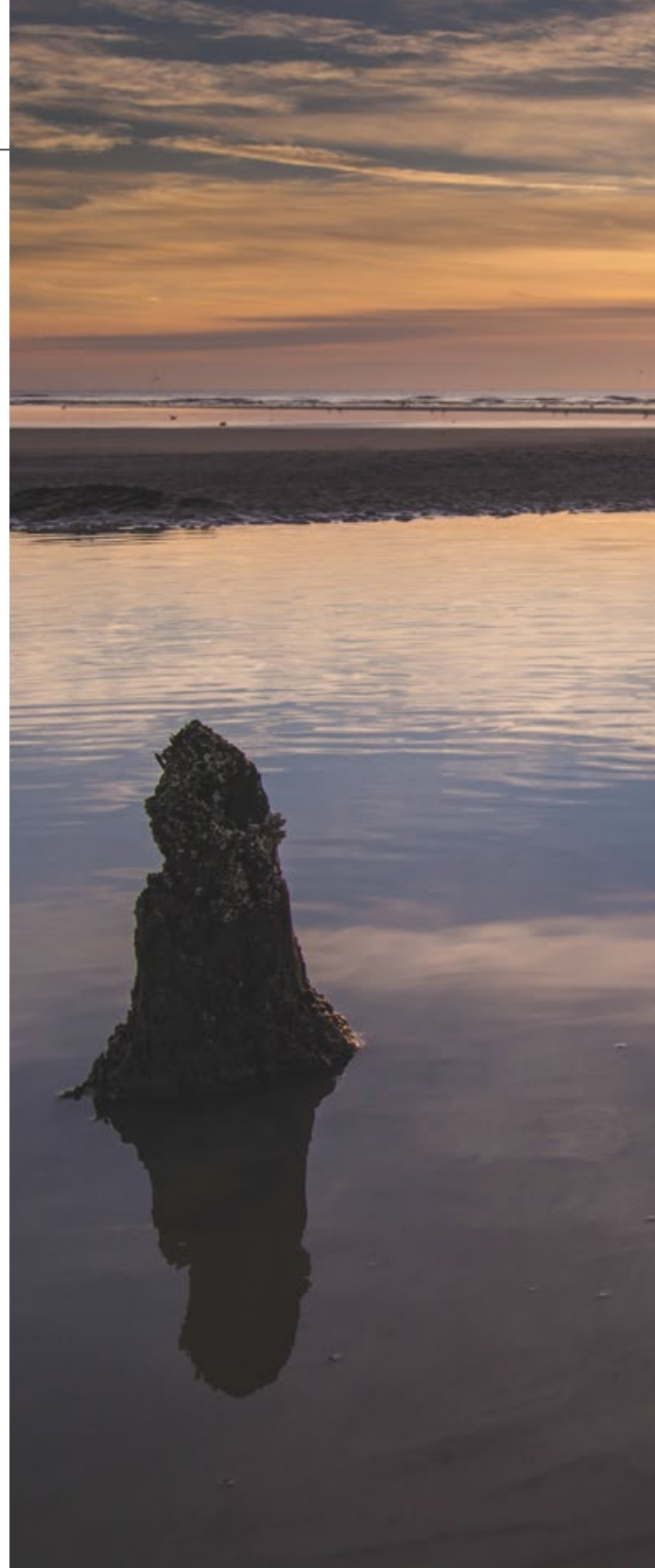
If you're on the beach, it's tricky to maintain a solid foundation so try to find some rocks or stones on which to position your tripod legs, or consider using snowshoes to spread the load.

Get it level

While it's not too much hassle to correct wonky horizons in Photoshop, get it right in-camera if you can. Some tripods have built-in spirit levels (see left) to help with this, or you can pop one on your hotshoe.

Don't carry your camera on a tripod

When we're swept up in the moment, we often want to move quickly between locations. Don't try to save time by keeping your camera attached to the tripod and slinging it over your shoulder while you walk. Take a moment to pop it safely back into your bag, as you never know what might happen. It's easy to forget that the camera is attached, and you can end up scuffing it along a wall, damaging the lens or the camera itself. In another nightmare scenario, you might not have tightened the quick-release plate sufficiently, and the next thing you know, you're watching your camera as it bounces along the ground.



Monopods

EVEN with the best anti-shake systems, a monopod can add an extra level of stability to your set-up.

Use your tripod collar

Most decent monopods come without a head, but this shouldn't be an issue if you're using a longer focal-length lens, as most come with their own tripod collar. Screw your monopod onto the lens collar rather than to your camera body, as this allows you to switch between landscape and portrait-format shooting positions easily.

Rest your hand

Rather than holding on to the monopod itself and gripping it tightly, try to rest your left hand and arm lightly on the top of the lens if you're using a long telephoto optic. This will greatly increase stability when shooting, as well as allow you to move the lens smoothly.



When shooting on locations like a beach it can be tricky to find a solid base for your tripod, so think about snow shoes or look for stones and rocks on which to position the legs



Above: Use your left hand to support the lens and balance the camera better



Above: Rather than attach the camera to the monopod, use the tripod collar on your lens

Flashguns

FLASHGUNS (or Speedlights/Speedlites, as manufacturers would have us call them) can be an incredibly versatile piece of camera kit, allowing us to control and shape light, but we can sometimes be guilty of not making the most of them. With that in mind, let's take a look at a few tricks that can transform flash images, from hard, directly lit photos to high-end shots with sculpted lighting.

Underexpose ambient light

A striking technique to try with off-camera flash is to purposely underexpose the ambient light of the shot, while the flash is used to light your subject and make it really stand out.

You'll need to manually meter, stopping down the aperture by a couple of stops to force the camera to underexpose, then boost the power of the flash to compensate (you'll need to set the flash to manual, too).



© KATE HOPEWELL-SMITH



© KATE HOPEWELL-SMITH



© JAMES ABBOTT



© JAMES ABBOTT

High sync function

Most cameras offer a maximum flash sync speed of between 1/160sec and 1/250sec. If you use a shutter speed faster than this you'll end up with banding across your image. This isn't an issue indoors, but if you want to use fill flash outdoors, or set a shallow depth of field, it can be restricting.

Some flashguns, though, feature a high-sync flash function. This allows you to use a much faster shutter speed (1/8000sec, for example) without the resultant banding of the shutter across the image. This is down to the flash firing for longer than normal, and the rear curtain of the shutter starting to close before the front curtain fully opens. This will be a dedicated setting on your flashgun.

Diffusion

Light modifiers allow you to diffuse and sculpt the light for a much more pleasing result, with umbrellas and softboxes being the most popular choices.

Umbrellas are easier to transport and, in most cases, quicker to set up on location. There are two types to pick from. Shoot-through examples have a white translucent fabric through which you fire the flash to soften the light, while reflective options have a silver lining that you use to bounce the flash off and back onto your subject.

Softboxes also soften the light as the flash is passed through one or two layers of material and prevent light from spilling out the sides, although they can be a bit more hassle to set up.

Bounce flash

Direct flash fired from the camera can cause unsightly shadows, especially if your subject is standing close to a wall. While off-camera flash can overcome this, it's not always possible or realistic to set up lights remotely, so a quick fix is to start by angling the flash head (with the flashgun still mounted on the camera) and bouncing the flash off the ceiling or wall. This softens the light and reduces the shadows behind the subject.

Just remember, though, to avoid bouncing the flash off brightly coloured walls and look for neutral surfaces instead. Otherwise you'll end up with an unflattering colour cast on your subject that will be hard to correct in post-processing.

Go off-camera

Liberating your flashgun from the hotshoe and triggering it remotely is a great way to achieve high-end images. You can trigger the flash with a sync lead, via a (compatible) built-in flash on your camera, or – most people's preferred option – via triggers.

Taking your flashgun (or flashguns for multiple light set-ups) off the camera means you're going to need a suitable light stand for positioning your flash. Dedicated stands are better than simply using a tripod on which to mount your flashgun, and are relatively inexpensive. You'll also probably need a bracket to hold the flashgun in place, but if you're shooting outside it's a good idea to anchor them in place to stop everything blowing over.

Positioning your flashgun remotely is a great way to achieve more sculptured lighting effects

T Sloan of Thrones

AP and **Nikon School Live** offer you the chance to go behind the scenes on ***Game of Thrones*** at an evening with principal stills photographer **Helen Sloan**

How does one become a photographer on the world's biggest TV show, and what does the job entail? AP readers will get the chance to find out the answers to these and other questions on Friday, 3 June, when we host an evening with *Game of Thrones* photographer Helen Sloan, in association with Nikon School Live.

For the uninitiated, the TV series *Game of Thrones* is based on the epic fantasy novel series *A Song of Ice and Fire* by George RR Martin. Set in medieval times in the fictional lands of Westeros and Essos, it draws its inspiration from a variety of historical figures and events – from the Wars of the Roses to Nordic mythology and Genghis Khan – mixed with a smattering of dragons and supernatural creatures, to create a detailed and immersive alternative history filled with ruthless rulers and Machiavellian scheming, in which good does not always triumph.

From circus to the film industry

Helen, whose first proper job after studying art in college was official photographer to the Belfast Circus, has been involved with the series since day one in 2010, after HBO producers chose to base production in her native Northern Ireland. Her journey into movies began when a producer on a low-budget horror movie saw her circus pictures and got in touch.

‘The circus was really good practice for going into the film industry,’ she says. ‘You have to stay back and be discreet, so you don’t break the performer’s concentration. It’s also quite a nomadic existence because you’re always on the move, especially on something like *Game of Thrones*.’ The story has taken Helen to countries as diverse as Spain, Morocco, Malta, Croatia and Iceland, each presenting its own photographic challenges.

About 60% of her work is unit material (photographing the action

‘B’ camera filming at Castle Black for the first episode of season five

Below left: Emilia Clarke as Queen Daenerys Targaryen – one of the lead roles

Below: Actor Jack Gleeson as King Joffrey Baratheon. Shot on set using a Nikon D800 with a 50mm f/1.4 lens



as it’s being filmed), and 30% is behind the scenes documentary shots. The other 10% of her time is spent in the studio shooting portraits for posters.

What it’s like to work on *Game of Thrones*

‘There isn’t really such a thing as an average day,’ she confesses. ‘One day we could be filming everyone having a feast and enjoying themselves – though being *Game of Thrones* someone usually dies – then the next day we’ll be setting fire to someone and throwing them off a boat.’

For her unit work, Helen prefers to shoot as the film cameras are rolling. She explains: ‘During the rehearsals they haven’t done the final checks on make-up and hair, and the performances can be very emotionally draining for the actors so it would be unfair to ask them to do it again just for me, afterwards.’

‘But it’s important to build up a relationship with people so they’re comfortable with you doing that. You have to know your camera inside out, of course, but patience and respect are just as important,





and they don't teach you that at college. There are a lot of people trying to do a lot of different jobs under a lot of pressure and you have to remember that no one's job is more important than anyone else's.'

Helen considers herself to be doing her dream job. 'It's art on an industrial scale,' she says. 'Everywhere I look there's a great photo – it's 360° of cool. But it can be physically gruelling.'

A sneak peek into Helen's camera kit

Helen reckons she has shot about 750,000 pictures, with her images used for publicity photos in features such as this, to posters, books and merchandise, and for the show archive. She shoots everything on a variety of Nikon cameras – she has two D3s, a D4, a DF and a D800. If pressed to pick a favourite, she says: 'I'd probably choose the DF, because it's a real superstar.' Her collection of lenses is no less extensive. 'There's the Nikkor 24-70mm f/2.8 and

Nikkor 70-200mm f/2.8, obviously, but I also carry a bag of primes, of which my favourite is the Nikkor 85mm f/1.4 – it's the most beautiful piece of glass I've ever seen,' she says.

There's a practical reason why Helen has so much kit. 'To save time and be more efficient I have a different lens on each body,' she explains, 'so if I want a different lens I just pick up a different camera, rather than changing lenses, as I could be shooting out in the rain, or with sand in the desert. It means I'm opening things up and then spending three hours later cleaning sensors.' All her cameras are housed in AquaTech or Jacobson sound blimps to make them near silent on set.

Join us at Nikon School Live

If all this sounds exciting to you, book your seat now for our very special Nikon School Live seminar with Helen, in the theatre at AP's London HQ on Friday, 3 June. Turn the page to find out how.



A stuntman looks on as VFX wranglers get 'Stuffy' ready



Director of photography Fabien Wagner with a stunt performer during the *Hardhome* sequence

Game of Thrones is an HBO production shown on Sky Atlantic on Monday evenings. Now on Series 6, previous episodes are available as box sets and on Sky TV's catch-up service.

FREE NIKON SCHOOL SEMINAR

© HELEN SLOAN/HBO



At the heart of the image

Helen Sloan

Stills photographer on the *Game of Thrones* series

FREE SEMINAR Friday, 3 June, 6–9.30pm



Come and join us for an evening with Helen Sloan, stills photographer on *Game of Thrones*.

Helen was born in rural Ireland. On receiving her first camera at the age of 11, she quickly settled into her 'fly on the wall' personality, capturing memories of life as she saw it all around her. At age 18, while studying art in Belfast, she got a job with a group of circus performers, and her non-intrusive style of photography and technical mind lent itself well to capturing circus skills and tricks for publicity shots.

A series of melancholy circus portraits caught the attention of a movie producer who invited her to work on the set of a horror movie.

Helen landed a series of jobs on movie and TV sets over the next decade and then the *Game of Thrones* TV series came right to her doorstep. Helen is responsible for the majority of photography from this hit HBO drama having been working on it ever since the first day of filming on the pilot episode. The job covers many genres of photography: landscape, portraiture, studio-lit posters, and behind-the-scenes documentary. She is the first and only Irish member of The Society of Motion Picture Still Photographers (SMPSP) to be based in Los Angeles.

Over the past few months *Amateur Photographer* and Nikon School have teamed up to bring you free training seminars in London.

To apply for **FREE TICKETS** to the Helen Sloan photography seminar email: NikonSchoolLive@timeinc.com

Nikon
School

For full details visit amateurphotographer.co.uk/sloan

Inbox

Email amateurphotographer@timeinc.com and include your full postal address. Write to Inbox, Amateur Photographer, Time Inc. (UK), Pinehurst 2, Pinehurst Road, Farnborough Business Park, Farnborough, Hants GU14 7BF

LETTER OF THE WEEK

Everything photographic

Bill Ward queries AP's review of Phase One XF (*Inbox*, AP 23 April) because most of us can't afford it. But then, most of us can't afford many cameras AP reviews. Most people would be unable to buy a £1,000 camera until their kids have grown up, but it's still fascinating to know what's happening in the photography world. I would love to shoot landscapes with a Phase One, particularly as it does not seem to need filters for highlight/shadow retention. Please go on bringing us details of the latest stuff.

Also, some people have written in recently to criticise Roger Hicks. I love his pieces. Sometimes I think the pictures he chooses are naff, but they are always interesting. The 'Bison grazing in geyser fumes, USA', by Thomas Hoepker (AP 16 April) is one of the very best photographs I've ever seen in

more than 50 years of being interested in photography. So keep on being a magazine that covers everything photographic.

Malcolm Povey, Dorset

Thanks, Malcolm. We aim to keep readers abreast of the latest and best in the art of photography and equipment used. While we don't expect many, if any, of our readers to be in the market for a Phase One XF, I felt it was interesting enough to feature, and I don't think it's for us to presume which cameras our readers can or cannot afford. Even the assertion that a £1,000 camera is out of reach for readers can be challenged if we look at the models used in this month's APOY results (page 32) – Nigel Atherton, Editor

LETTER OF THE WEEK WINS A 16GB SAMSUNG SD CARD. NOTE: PRIZE APPLIES TO UK AND EUROPEAN RESIDENTS ONLY



Win!

With Ultra High Speed performance, the waterproof Samsung 32GB EVO Micro SDHC card, Class 10, Grade 1, offers up to 48MB/sec transfer speed. Visit www.samsung.com

SAMSUNG



© DAVID WARD

David Ward's 1963 image of the frozen sea at St Annes-on-Sea

Lasting impressions

The letter from ffivesix in AP 23 April, about a 'remembering when...' article, sparked a chord with me. I find that some photos do stick in the mind and leave a lasting impression. These may not be the best technically, and are a useful reminder that in these times of ever-developing technology, it is the image that counts and the impact it has. I think it is worth pursuing ffivesix's idea.

The photo [above] was taken in 1963 with an Edixa 35mm

camera (which I still have at the back of my drawer) on Agfa CT18 reversal film. I recently converted my old slides to digital, with a bit of follow-up cleaning. The picture is of the frozen sea at St Annes-on-Sea, Lancashire, with the children's home shrouded in mist. It was a memorable occasion, and it helped instil a lifelong interest in photography in me.

David Ward, Merseyside

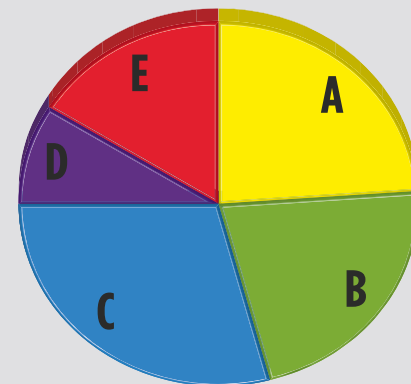
That's a great photo, David. It's nice to see readers are still scanning their old negs and slides to keep them alive – Nigel Atherton, Editor

Disappointing Nikon

I agree with what Geoff France says in his letter (*Quality Issues*, AP 16 April) and take on board what Professor Newman's article (*The problem with problems*, AP 26 March) says. However Nikon seems to be cursed

with quality issues in recent years and, worse still, is reluctant to the point of litigation to come clean on some (the class action in the USA on black grease spots in the D600 comes to mind). Indeed, I have great difficulty fighting a lone action (in the UK) with my D600 on this matter and appealed to the CEO of the selling company quoting its customer service policy, and then was successful. In the past three years I have also had to send back a new Nikkor 300mm f/4 and a Nikkor 200–500mm lens. My earlier Nikkor 200–500mm does not have the issues reported.

Quality control is clearly taking second place at Nikon. Since I have been using Nikons for 41 years, I am rather despondent over this and want Nikon to continue to innovate and prosper as I have invested in the company's gear. If I were to reinvest or advise



In AP 7 May, we asked...

Have you ever taken a city break to Europe or further afield for the express purpose of photography?

You answered...

A Yes, I frequently travel abroad to take photographs	24%
B I have done so, but only on rare occasions	22%
C No, but it's something I'd consider doing	29%
D No, it would be too expensive	9%
E No, I have all the inspiration I need here in the UK	16%

What you said

'I travel abroad for the sole purpose of photography, especially to Europe. I'm single, so it's pretty easy to do with no distractions'

'I rarely go anywhere without a camera, so any trip that involves an overnight stay will be partly for photographic reason.'

'We've taken several city breaks in Europe, and photography has been an important part for me – and a drag on the sightseeing for my wife – but even alone I wouldn't take a city break if I weren't keen to see the city, or had some reason other than photography to go'

'When I lived in Kent popping over to France for a long weekend was always an easy option. However, I never went to cities'

This week we ask

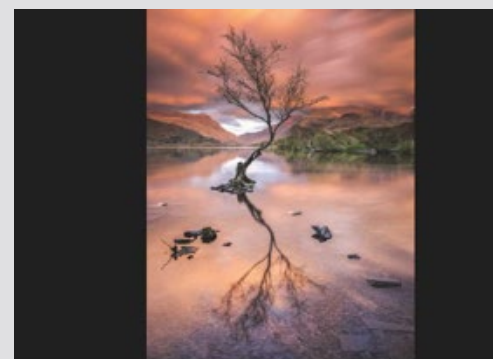
What is your most prized and valued accessory?

Vote online www.amateurphotographer.co.uk



Verity Milligan @Vemsteroo

This shot exudes compositional simplicity and rich colours. The foreground, middle and background function together perfectly.



Verity Milligan @Vemsteroo · 4h
Sunset drama over 'that tree' on Llyn Padarn.

Follow @AP_Magazine on Twitter to keep up to date with all the news, reviews and more

➤ new photographers, though, I would be reluctant to recommend Nikon. My intention is to maintain a good choice for all photographers when buying gear. None of us would benefit from losing Nikon.

Ian Douglas, Devon

I agree that when companies have quality issues with new products, however difficult they may have been to discover during pre-production testing, the right thing to do is acknowledge it quickly and introduce procedures to fix the problem. Some companies historically seem to be better than others at this, but I'm sure all of them will have to become more open and responsive or risk losing their customers' confidence – **Andy Westlake, technical editor**

We are sorry to hear of the issues Mr Douglas has experienced with his Nikon products; please pass on our sincerest apologies for the inconvenience this has caused him. Rest assured that all our factories adhere to the same quality-control measures, and we aim to minimise potential faults where possible. If a possible risk to a product is



© MIKE SMITH

Mike Smith's landscape made the final cut at the EGU competition

identified, we ensure that we notify our customers of this on our website and contact all registered users to offer free checks as a precaution. It's unfortunate to hear of the difficulties Mr Douglas has faced with his gear. We would like to thank him for the support he has shown Nikon over the years and hope he will continue to value the brand despite the challenges he has faced. Although we are not familiar with Mr Douglas's case, we would be happy to investigate it further should he wish to contact us – **Nikon UK**

Dramatic photos

It was a pleasure to see some stylish submissions to the European Geosciences Union (EGU) annual photo

competition in Vienna, Austria, and to see UK photographer Mike Smith's picture [above] making the final cut with a dramatic mono landscape. It's well worth taking a look at the gallery at imaggeo.egu.eu/photo-contest/2016.

Sue Newton, Bedfordshire

At AP, we hope that the photos in competitions inspire you to get out of your chair, grab your camera and find images waiting to be photographed. This is certainly the case with the EGU competition. The image by Mike (who has contributed to AP) is dramatic and shows how black & white can easily hold its own against colour when dealing with dramatic landscapes – **Oliver Atwell, senior features writer**

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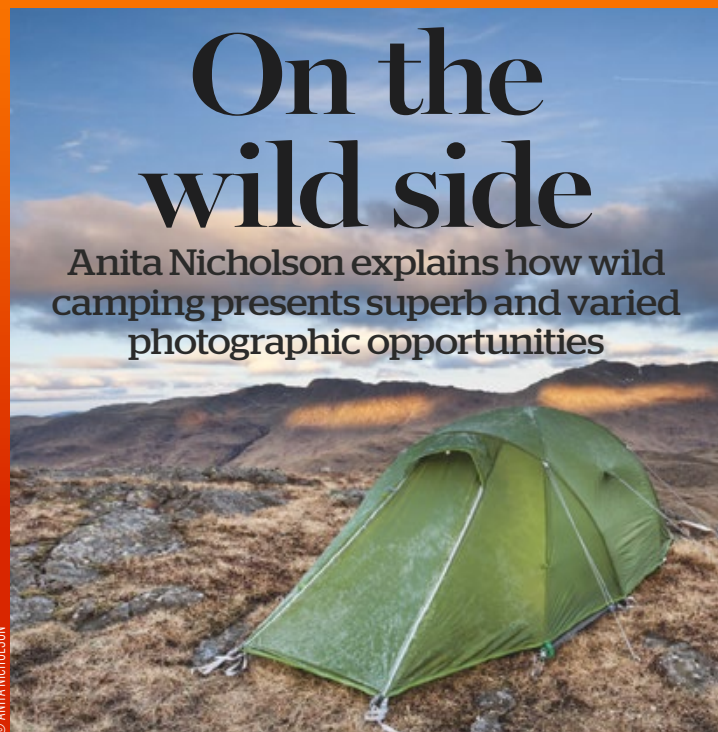
Time Inc.



In next week's issue On sale Tuesday 31 May

On the wild side

Anita Nicholson explains how wild camping presents superb and varied photographic opportunities



© ANITA NICHOLSON

Fujinon XF 100-400mm

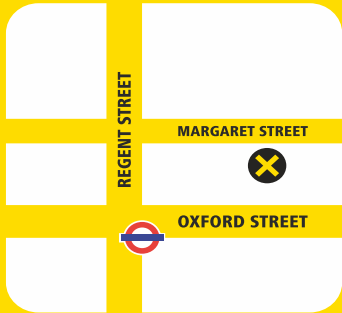
Michael Topham field tests Fujifilm's XF 100-400mm f/4.5-5.6 R LM OIS WR telephoto zoom at the home of British motorsport

Leica S (Typ 007)

We put Leica's £13,000, 37.5MP, ProFormat camera with 4K video through its paces

APOY Round 4

Win a Sigma lens worth almost £1,200 in our Wildlife round

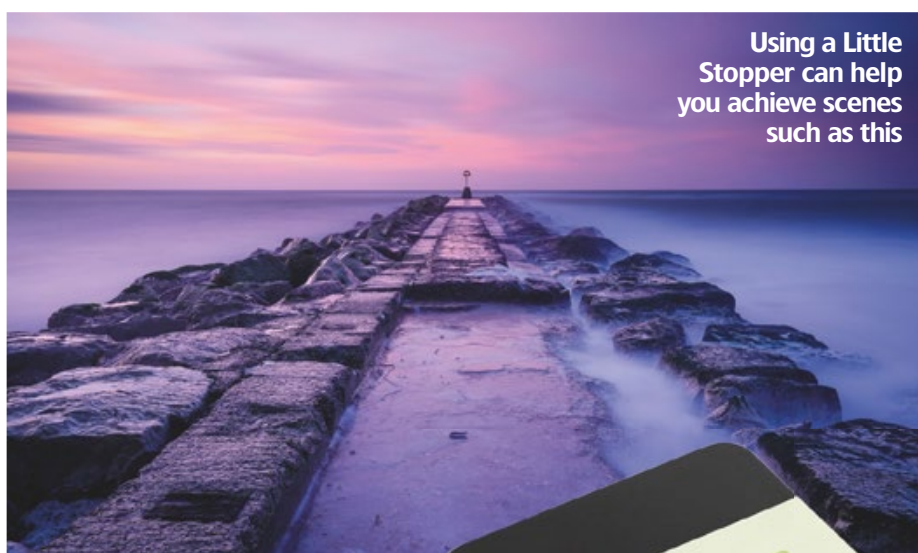


Nikon School is a best in class photographic training facility located at our Nikon 'Centre of Excellence' in the heart of London, just two minutes from Oxford Circus. Equipped with the latest Nikon camera technology, the school is a creative, inspiring venue that gives rise to the best in photography. Courses run from Tuesday to Saturday and range from getting started with DSLR photography, to technique-specific courses and photography experience days. Book your course at nikon.co.uk/training.

✕ Nikon School at Nikon Centre of Excellence, 63-64 Margaret Street, London, W1W 8SW

In the bag

Accessories can help make your photographic life easier. We asked 16 photographers to reveal the gadgets they can't live without



Using a Little Stopper can help you achieve scenes such as this

© STUMEECH



Stu Meech
www.stumeech.co.uk



Lee Little Stopper

● £99.99 ● www.leefilters.com

THIS SHOT (above) was taken at the easternmost point of Poole Bay in Dorset. It's a great location for rough waves, but on this morning I wanted to flatten the sea to make the groyne the prominent feature. To do this, I would have to use my Lee Filters Little Stopper, as well as a Lee 0.6 ND hard grad to hold back the sky. At 6 stops, the Little Stopper is perfect for use at sunrise or sunset, where using a Big Stopper (which reduces exposures by 10 stops) and the lower light levels would lead to long exposure times. Once I'd composed and taken

a test shot, my camera was giving me an exposure reading of 2secs. While this was long enough to give a little motion to the sea, it wasn't sufficient to render the sea flat and reveal the wet concrete path up the middle of the groyne. This is the major reason I chose to use a long exposure, as I knew the wet concrete of the groyne would reflect the colours of the sunrise.

The Little Stopper gave me an exposure of 2mins. Not only did this flatten the sea, but it also gave me the added bonus of dragging the colour in the clouds across the sky.



© ELLIOTT NEEP



Matthew Toynbee

www.matthewtoynbee.net

Coloured filters

● Prices vary ● www.hoyafilter.com

ALTHOUGH coloured filters are associated with film photography, they are also a useful tool for managing the contrast of black & white digital photographs. While their effects can be applied in post-production, using filters saves time and means you can avoid applying extreme contrast and colour adjustments to the JPEG or raw file. Shoot in black & white mode on a DSLR with a coloured filter and your camera will display the black & white JPEG on the preview screen.

Summer is a tricky season and a lot of photographers avoid the times of the day when the sun is brightest, choosing instead to shoot during the 'golden hour'. However, even when the sun is overhead you can create

successful photographs when shooting black & white by using a red filter. This turns skies dark grey or black, and boosts the contrast between cloud and sky. Also, the yellow/orange tones of beaches will be represented as light grey or white.

I've used an image shot on film (right), but the same principles apply if you're shooting a similar scene with a DSLR. This picture was shot on a summer day in July in Wimereux, France, using a Pentacon Six TL and Fujifilm Neopan Acros 100 B&W film. I decided to use the red filter because the conditions were very bright and the sky was a medium blue.



The right accessories and a little patience can lead to captivating bird photography



Elliott Neep
www.elliottneep.com

Neville plate

- £60
- neilneville photography.com

OVER the past two years I've been working on a new wildlife photography hide set-up (ProHides) on the North Wessex Downs. I've built a timber hide for little owls and needed something for my gimbal head to bolt to and stand on the shelf.

I tried Manfrotto Super Clamps, but they were too cumbersome to move from side to side when I needed to change angles. And beanbags are just awkward when you want to rotate from vertical to horizontal. Plus, when photographing any bird with such sharp eyes, lens movement needs to be kept to an absolute minimum. At an open-day event, a guest put me in touch with Neil Neville and his lens plates – machined from solid metal with a $\frac{3}{8}$ in thread for a trip head. It was perfect, with a felt pad on the underside so it can be moved with ease.

I now have these plates permanently in the hides, so that I (or anybody else for that matter) can turn up with just a camera and tripod head and photograph the little owls, or badgers, or whatever else we have going on. This image (top left) was a favourite from a sequence with the two fledgling little owls standing side by side on the window of a rusty old shepherd hut at ProHides. It was late evening and the glow of the setting sun was highlighting the owls from behind. It was a great session, all photographed with my Nikon D800 plus Nikkor 600mm f/4 VR lens, bolted to a Jobu gimbal and the 'Neville' plate.

© MATTHEW TONBEE

A red filter can help to bring out the contrasting tones of a scene





Brian Harris

www.brianharris
photographer.co.uk

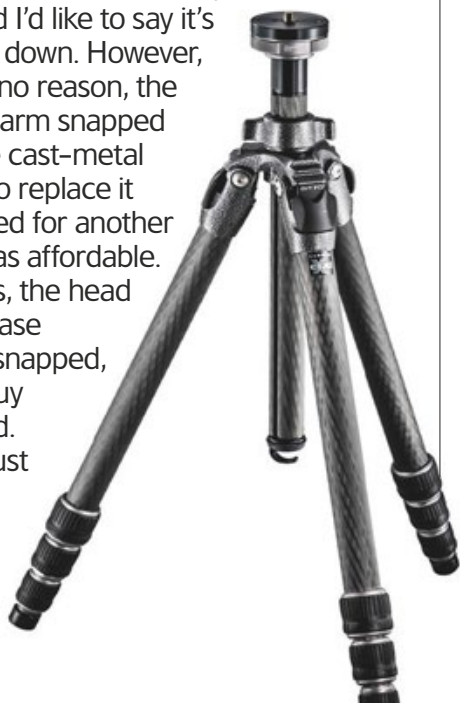
Gitzo Reporter Tripod

- Prices of newer models vary
- www.gitzo.co.uk

MY TRUSTY Gitzo Reporter Tripod and its Gitzo Gilux R.No.1 three-way pan-and-tilt head are of mid-1970s vintage. The tripod has been with me on all my travels, rolling around in the boot of my car, and with the head off it can fit into a decent-sized suitcase for travel by plane. It's been in the sea, up mountains, mounted on the roof of many hire cars and has attended dozens of political conferences both at home and overseas.

It's a simple design and comes apart easily, which is useful for removing sand and dirt from the leg mechanism. The legs undo with a single-handed twist, which is ideal when you are supporting a camera and tripod at the same time. It's light enough to carry, which is the most important thing you can say about any tripod.

Of course, there are newer, lighter, maybe even better-designed tripods out there nowadays, but my Gitzo has been my supporting friend for the best part of 40 years and I'd like to say it's never let me down. However, last year, for no reason, the pan-and-tilt arm snapped off inside the cast-metal head. I had to replace it quickly. I opted for another make that was affordable. Within weeks, the head camera-release mechanism snapped, so I had to buy another head. However, it just wasn't quite the same as my Gitzo.



Kate Hopewell-Smith

www.katehopewellsmith.com

Nikon Speedlight SB-910

- Prices of newer models vary
- www.europe-nikon.com

MANY people love images shot contre-jour (into the light) because they give a wonderful sense of summer and help to place the emphasis on your subject. It's usually necessary to add light – using a reflector or flash – to reduce the dynamic range between the highlight from the sun and the skin tone, which is in shadow. As I work alone on portrait shoots, I find a Speedlight easier to operate and I wouldn't go on a location shoot without one. Once you understand how to use them subtly, they are indispensable.

It is important to understand how flash works at higher shutter speeds, in what we call high-speed sync mode. Your flashgun becomes a continuous light source, pulsing light across the entire exposure rather than emitting one burst of light when the sensor is fully exposed at shutter speeds below 1/250sec. I always use my Speedlight on-camera in TTL mode, but ensure that I am only using the balanced fill setting (BL FP), and even then it's at about -2 flash exposure compensation.



Phil Hall

AP technique and features editor
www.philhallsphotos.com

Clamp/Pump Cup

- Super Clamp £40.95, Pump Cup £74.95
- www.manfrotto.co.uk

I LOVE photographing cars, and while it's great fun to shoot panning and static shots I wanted to push my photography a bit further so I started to look at how professionals managed to get their shots. I wanted to capture images of cars in close-up as they hurtled along the road. While some images are captured car-to-car, a lot of these shots are actually triggered remotely, with the camera attached to the car, and this is where Manfrotto's Super Clamp and Pump Cup

come in useful. Two Pumps are firmly attached to the car – and it's important to attach them firmly when you're dangling a Nikon D810 and lens from them – with two Super Clamps then attaching to the Pump Cups via the joining stud. This allows you to slide a telescopic arm between them, to which you can then attach the camera via a variable friction arm. There's a bit of flex from the arm, but with the car only travelling under 10mph and a long shutter speed, it's possible to get some great shots.



© PAUL HOBSON



Extension tubes can help you get closer to the hidden worlds around you – including those of the zebra spider



Paul Hobson

www.paulhobson.co.uk

Extension tube

● £192 ● www.kenkoglobal.com

ZEBRA spiders are the ultimate mini monsters of our garden walls. Only 6–8mm long, they have real character, but are a challenge to photograph well. The problem is their tininess. Even with a 180mm macro lens at its minimum focal distance, the spider is a dot in the frame. This is when I turn to my old and trusted friend, the extension tube. It's a brilliant bit of kit.

Extension tubes are sold in groups of three, each with a different width. The tube fits between the camera and lens, so it focuses at a shorter distance. This means I can get the lens closer to the spider so it is bigger in the frame.

However, there are a couple of drawbacks. Focusing has to be precise, so I always use my tripod as I tend to set

quite small apertures (macro lenses have a very shallow depth of field). I have also found that extension tubes can cause vignetting, so I either experiment with the aperture to reduce this, or crop in more tightly when I process the images.

Once I'm set up, I train my camera and lens on my garden wall and wait. I've found that chasing a 6mm spider around with a huge camera and lens doesn't work – the spider sees it coming from a mile off! So my approach is to get a good soft background and wait until the spider walks into my focus zone. When those stunning eyes stare back at you, you really appreciate what an impressive beast the zebra spider is, and what a brilliant and simple accessory the extension tube is.



© ALEX MUSTARD



Alex Mustard

www.amustard.com

Noodilab Moby

● email info@noodilab.com for prices

ANIMAL life in the ocean is far more diverse than life on land, which is no great surprise because it has had a good billion years longer to evolve there. And biodiversity goes up as the size of the creatures goes down. The slower you go and the closer you look, the more amazing subjects you will see. It means that underwater photographers like me are on an endless quest to see ever-tinier subjects.

A new underwater accessory lens from Noodilab, designed and built in Malaysia with the highest-quality optical glass, is my current beau. It is fully waterproof, so I can take it on and off underwater, and it fits on the front of my standard macro lens, taking me way beyond 1:1 and up to 3.6x magnification, while maintaining excellent optical quality. Working at such magnifications is not easy, especially when you are underwater and dealing with subjects that are never still because of the motion in the ocean. But with a bit of practice, you can produce images in situ that border on microscopy.

As it's a removable lens, I tend to carry it in my pocket while I search for subjects, only attaching it when I find something suitable. The photo I have selected (top right) shows the colour detail of a tiny sea slug, which is a couple of centimetres long. This is already a small macro subject, but this image shows a detail of the cerata on its back. These are amazing structures, because they are filled with the stinging cells of the sea slug's food. This slug eats stinging hydroids, then reuses their stings for its protection, concentrating them in these colourful cerata on its back.

I started off by photographing the whole sea slug, but then spotted a speck on the cerata. I attached the Moby lens to see what it was, and was amazed to find a tiny amphipod hitching a ride. This minute beast is only about half a millimetre in size. Any accessory that allows me to produce images that I could not before quickly becomes a favourite. The Moby lens has done that for me.



Phil used a Super Clamp and Pump Cup (Photoshopped out) to capture this image



© NIGEL ATHERTON

The Domke F2 is great for street shooting, like this Tokyo candid



Nigel Atherton
AP Editor

Domke F2 Rugged Wear Shooter's Bag

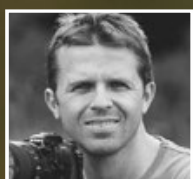
- £199
- www.tiffen.com

THE DOMKE F2 Shooter's Bag has had a cult following since US photojournalist Jim Domke created it in 1976 as an antidote to the bulky, padded models that still proliferate today. Padding aids protection, but makes bags heavier, stiffer and reduces their capacity. Domke's F2, by contrast, is made from soft, light, malleable canvas that moulds nicely to your body and weighs just 1.4kg. Styling is a matter of taste, but I love the look of the Rugged Wear version: its brown cotton canvas, impregnated with wax for a distressed, weathered look, is the polar opposite of the modern urban brands with their snazzy hi-tech materials.

Domke sells a variety of Rugged Wear bags, but the original F2 offers the perfect capacity for a kit of one to two bodies and three to five prime lenses (or a pair of big, fast zooms). It's pretty basic – it has just four pockets – but its simplicity and quick access make it ideal for street shooters and photojournalists. There may be more feature-packed bags, but to my eye only Billingham can get near it in the style department.



ALL PRICES ARE APPROXIMATE STREET PRICES



Robert Canis
www.robertcanis.com

Beanbag

- £42.52
- www.wildlifewatching supplies.co.uk

THE BEANBAG has so much going for it and it has several advantages over using a tripod. The first is the low angle. Without a beanbag, you are restricted to the tripod's minimum height, which even with the legs fully splayed is still a good 4-6in [10-15cm] above the ground. This may not seem like an awful lot, but it can make a huge difference to the impact of your images.

Second, there's the mobility. When stalking wildlife – otters, for example – over uneven terrain where keeping a low profile is paramount, beanbags are far easier to manoeuvre.

Next, we have stability. Beanbags create a stable platform whereby both the camera and (part of) the lens rest along the length of the beanbag. With this set-up, you can confidently shoot at slow shutter speeds and not be concerned with vibration.

Last, the beanbag means you can use your car as a mobile hide. Most wildlife will allow you to approach much more closely when you are inside a vehicle as opposed to being on foot. For this reason, cars are a great way of getting near to subjects such as hares, grouse and deer. Big telephoto lenses of 400mm to 600mm are often required if you are to obtain a reasonable-sized image. They are big and heavy, and although it is possible to handhold one for a short period, you certainly wouldn't want to do so for very long, and this is where the double beanbag comes into its own. Rice makes a good filling, and when it's placed over the sill of the window it makes a very stable platform indeed.



Even a seemingly innocuous accessory such as a beanbag can help to take good photographs



© ROBERT CANIS

© JUSTIN MINNIS



Using a backpack means you're able to get easy access to your kit and, most importantly, keep it nice and dry



Justin Minns
www.justinminns.co.uk

Lowepro Flipside Sport

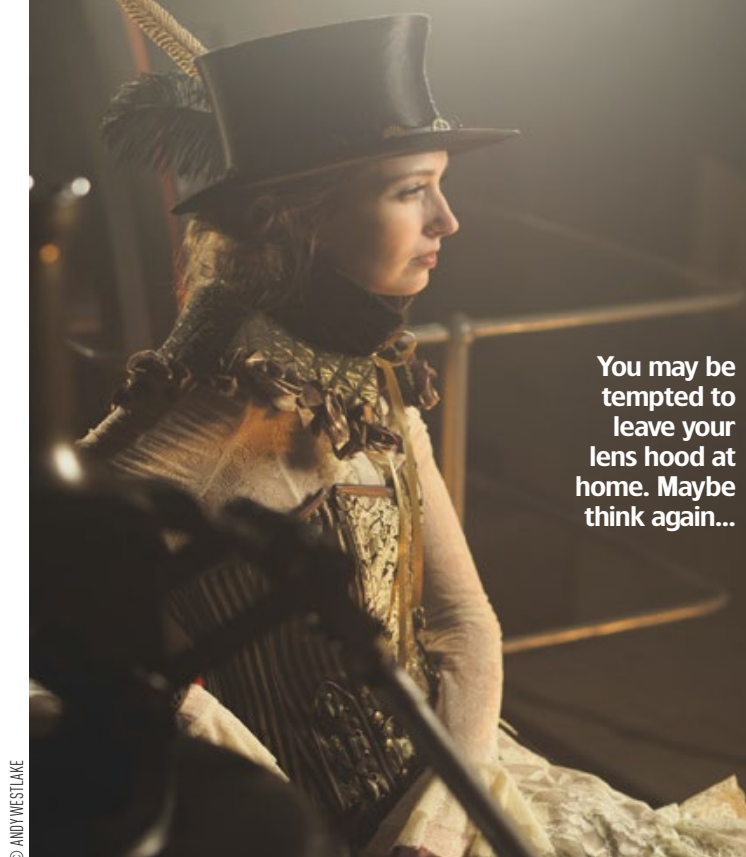
● £148 ● www.lowepro.co.uk

I HAVE always had a love-hate relationship with backpacks. In the past, I have been tempted by the plentiful pockets and ample storage, only to be frustrated by the difficulty of actually carrying the loaded pack or accessing the pockets. Simplifying things was the solution. I don't need to carry every bit of gear I own, so I chose a small and light Lowepro Flipside Sport backpack, which has room for a DSLR, three or four lenses, my filters, and items such as cards and batteries.



Access is from the back, so if you have to put it down on a wet floor, it's easy enough to slip on the built-in rain cover.

In the Norfolk countryside, these tulip fields (left) are a stunning sight, and after heavy rain can be more than a little wet. The lanes between the rows of flowers can be a quagmire of puddles and squelchy mud – not the sort of place you would want to put down a backpack, rain cover or not. This is why I love the Flipside – with the waist belt on, it's possible to slip the straps off your shoulders and spin the bag round so it's in front of you. The bag is held out in front of you by the waist strap, allowing you to open it and quickly change a lens before slipping it round onto your back again.



© ANDY WESTLAKE



Andy Westlake
AP technical editor

Lens hoods

● £10-£40 ● See manufacturer websites

I USE a wide array of accessories, from tripods, bags and filters to remote releases, so it's not easy to pick out a favourite. However, there's one accessory I use religiously all the time: the humble lens hood.

When I started in photography, I was repeatedly told to use UV or skylight filters on all my lenses to protect the front elements against dirt and scratches. For years, I did exactly that, but have now changed my mind completely. These days, I only use lens hoods instead.

Why? Well, on a more critical assessment, I realised that those 'protective' filters weren't really doing much good. They're prone to causing image degradation from flare and ghosting effects, without obviously providing much practical protection. This is particularly true given how tough and easy to clean modern lens coatings are.

It may surprise you to hear that hoods, on the other hand, have a great number of benefits. They shield the front element against impact during shooting, and can also protect the barrel when reversed for storage.

Hoods should never have a negative effect on image quality, while often having a positive impact in preventing flare from light shining obliquely onto the front element. This is never the pretty, image-enhancing type of flare, by the way – all it does is reduce image contrast and degrade detail. Ironically, when a hood is working best, it's unlikely you'll notice what it's done. So my advice is simple – ditch those filters, and use hoods instead. You won't regret it.





Use a super-high camera stand to capture your subject from a raised angle

© MARTIN EVENING



Martin Evening

www.martinevening.com

Manfrotto Super High Camera Stand

● £653.95 ● www.manfrotto.co.uk

WHILE drone-mounted cameras may be all the rage these days, the Manfrotto Super High Camera Stand, with its maximum height of 7.3m, provides photographers with an alternative way of capturing aerial shots. However, with a closed height of 1.65m [2.8in] and weighing 11kg, it isn't exactly something you'd take on photo trek. I purchased mine mainly to document the demolition and rebuild of our house. I wanted

to be able to position a camera high up and keep it steady enough to shoot time-lapse sequences, and the Super High Camera Stand seemed ideal for this purpose.

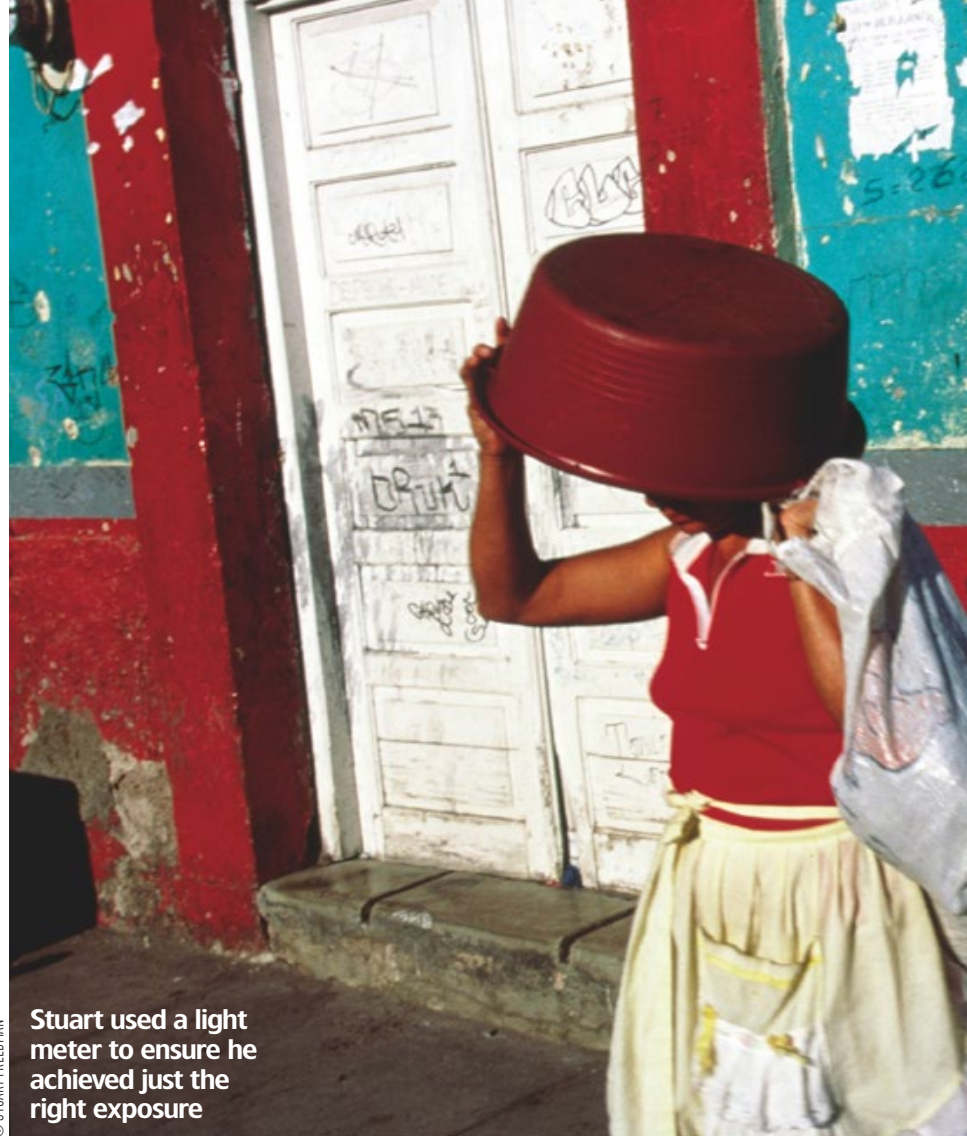
Before extending the tripod, you must adjust the legs and use the attached spirit level to check that the stand is level. Ideally, you need a remote control such as a CamRanger linked to a Wi-Fi-enabled device running the CamRanger. When the tripod is fully extended, it can be alarming to see the camera sway from side to side, but despite this, I have found it possible to get acceptably sharp photographs when shooting at a shutter speed of 1/250sec with a wideangle lens. For optimum sharpness, the camera stand comes with guide ropes and tent pegs to anchor it (see left). I did this when shooting the time-lapse sequences and the results were perfectly stable.

It should go without saying that you still need to exercise common sense when shooting with this stand. If the base isn't levelled properly, there's a real risk of it toppling over and damaging something (or someone) and, as with drone photography, you have to consider people's privacy when photographing from high up. Above is a favourite photo of mine, which was taken at the Stone Circle at Willen Lake Park in Milton Keynes, Buckinghamshire.



Martin's Super High stand in action as it helps to photograph his house

© MARTIN EVENING



Stuart used a light meter to ensure he achieved just the right exposure

© STUART FREEDMAN



Stuart Freedman

www.stuartfreedman.com

Sekonic L-308S

● £130 ● www.sekonic.com

I USED to shoot transparency film, so correct exposure was crucial – a third of a stop out and you'd lose shadow detail. Crucially, you also risked blowing unrecoverable highlights if you went too far the other way. Even though I shoot digitally, I still use a meter. It's partly out of habit, but also because I like being in control of how I handle the light. A meter allows you not only to determine the overall exposure value, which can be fine-tuned by instinct or precise control in-camera, but also to measure the quality of the light and gauge its intensity. Moreover, it allows me to work out the ratios of highlight to shadow. This becomes all the more crucial when you use studio lights; instead of simply guessing what the results will look like, you can



accurately sculpt their effect. I've always used the most basic Sekonic meter for both ambient and strobe lighting. Currently, I have an L-308S – and it's the cheapest in the range.

The image above was shot on the streets of Tegucigalpa in Honduras. It was

late afternoon, which meant long shadows and warm, soft light. I was working on a Leica rangefinder and, exposing for the highlights, I took a reading on the meter (around f/11-f/16). I knew that anything in that kind of light would be sharp at that aperture so, with a bit of pre-focusing, I started to walk with the sun at my back. A woman had left a market stall and was using a bowl as a shield against the sun. It was just a matter of waiting until she passed and framing an interesting (almost abstract) composition.



Kevin Mullins

www.kevinmullinsphotography.co.uk

Spider Holster

● £104.99 ● www.spiderholster.com

I AM A professional wedding photographer and shoot only in a documentary style. This means that I like to be as discreet as possible. To this end, I decided in 2011 to move to the Fujifilm mirrorless system. The first camera bought was the Fujifilm FinePix X100, and I've had every iteration of it since, from the X100S to the current X100T.

I holster the X100T on my hip in a Spider Holster. It's lightweight and easy to operate. My X100T sits there all day, and I don't think about it until I need it. I also use two larger cameras, but when I want to be quick and very quiet, I use my X100T.

The image below portrays a tender moment between a bride and her aunt. I doubt I would have got this image with my larger cameras – the moment would have gone – so using the holster really did help me capture one of my favourite images of 2015.



A Spider Holster means quick-draw photography



© KEVIN MULLINS



© MICHAEL TOPHAM



Michael Topham

AP deputy technical editor
www.michaeltopham.co.uk

HoldFast Money Maker

● \$260 (about £180) ● www.holdfastgear.com

I'M A SUCKER for camera accessories and often trawl the web looking for gadgets or gizmos that might speed up my workflow or make my photography easier. Last year, I stumbled across the American manufacturer HoldFast, and it didn't take long to grasp that what they were selling were not your average, run-of-the-mill accessories, but specialist, high-grade straps and harnesses made from quality leather with metal buckles and fittings. I ended up ordering the HoldFast Money Maker – a double-camera harness designed to distribute weight equally across both shoulders. It seemed to be the perfect solution for carrying a pair of heavy DSLRs when shooting weddings. The 'water buffalo tan' leather finish I opted for looks smart but stylish at the same time.

HoldFast screws are attached via the tripod thread on your camera before they're secured either side via extremely robust metal clips – the same kind of clip used to secure sails to boats. The clips are designed to allow cameras to move freely up and down the harness, letting you pull the camera up to your eye. For peace of mind, each clip has a strong nylon safety catch that attaches to the left-side lug of each camera, and having used it at a number of weddings it has quickly become my favourite accessory – I wouldn't ever want to leave home without it. There are many alternatives out there, but if you want a fail-safe harness that's built to last and looks the part, the HoldFast Money Maker is money well spent.



The Money Maker gives you easy access to dual cameras

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Nikon D750 + MB-D16 grip Kit.....	£1,595.00
Nikon D750 + AF-S 24-85mm f/3.5-4.5G ED VR Kit.....	£1,719.00
Nikon D750 + AF-S 24-120mm f/4G ED VR Kit.....	£1,939.00
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Nikon D610 + MB-D14 Grip Kit.....	£1,179.00
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Nikon D7100 + MB-D15 Grip Kit.....	£790.00
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AF-S 17-55mm f/2.8G DX IF-ED.....	£1,075.00
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AF-P 18-55mm f/3.5-5.6G DX.....	£149.00
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AF-S 18-105mm f/3.5-5.6G VR DX IF-ED.....	£189.00
AF-S 18-140mm f/3.5-5.6G VR DX ED.....	£395.00
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AF-S 18-300mm f/3.5-5.6G ED VR DX.....	£699.00
AF-S 18-300mm f/3.5-6.3G ED VR DX.....	£495.00
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AF-S 58mm f/1.4G.....	£1,199.00
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APOY 2016 Amateur Photographer OF THE YEAR COMPETITION

CREATIVE WIDEANGLE

It's early days in APOY 2016, but here we present the top 30 images from APOY round 2 **Width of a Circle**

Zay Yar Lin from Yangon in Myanmar is the winner of round 2 Width of a Circle (Creative Wideangle) of APOY 2016. Zay Yar Lin takes home a Sigma dp1 Quattro compact camera and Sigma VF-31 optical viewfinder worth a total of £1,079.98.

Thanks to its optimised design featuring a fixed focal-length lens and integrated body, the Sigma dp1 Quattro offers both sensor and lens performance at the highest level. The result is full-bodied image quality that incorporates a newly developed Foveon X3 direct image sensor. This sensor is similar to traditional colour film in that its multiple layers capture all the information that visible light transmits. Along with Sigma's proprietary image-processing technology, the sensor produces incredible resolution, precise gradation, gorgeous colour and breathtaking realism with a 3D feel.

The Sigma dp1 Quattro incorporates a 19mm f/2.8 (equivalent to a 28mm lens on a

35mm DSLR) high-performance wideangle lens, which is optimised for the Quattro sensor to maximise the sensor performance, not only around the focusing point but also other areas in the image. The dp1 is able to process high volumes of image data at a level similar to that of a high-end DSLR, and the shape, weight, layout and other camera elements all come together in a compact body to deliver outstanding image quality.

In addition, the dp1 camera body offers a balanced shape, layout and weight distribution. Its complete and robust specification allows the photographer to concentrate fully on photography itself and leverage the camera's potential to produce outstanding images.

Zay Yar Lin also wins a Sigma VF-31 optical viewfinder for the dp1 Quattro that mounts on the hotshoe. The viewfinder offers a framing guide for deciding the composition without the colour LCD monitor and accurate framing unaffected by external light conditions.

The 2016 leaderboard

In this second round of APOY 2016, Bertrand Chombart has taken first place above James Marsh in second. Just six points behind is George Digalakis in third place. In joint fourth we find Zay Yar Lin, who won this round of APOY, and Adrian Mills.

1	Bertrand Chombart	68pts	6	Anthony Kim	49pts
2	James Marsh	61pts	6	Alf Bailey	49pts
3	George Digalakis	55pts	8	Philip Moon	48pts
4	Zay Yar Lin	50pts	8	Naf Selmani	48pts
4	Adrian Mills	50pts	10	Tony Sellen	47pts



1st

1 Zay Yar Lin Myanmar 50pts

Nikon D750, 16-35mm, 1/320sec at f/11, ISO 200

This was an especially strong round, but here we had a clear winner. Zay Yar Lin tells us: 'An Intha fisherman sets up his net to fish as he paddles his boat with a unique leg-rowing technique in Myanmar's Inle Lake. The image was taken from a high bamboo stage built near the fishing place in the lake for photography purposes.' This shot shows an extraordinary combination of light, atmosphere and beautifully exotic subject matter.

1



2



‘The image (above) was taken from a high bamboo stage and shows an extraordinary combination of light, atmosphere and beautifully exotic subject matter’



2nd

2 Anthony Kim
USA 49pts

Canon EOS5D Mark III,
14mm, 1/5,000sec at f/3.5,
ISO 400

This is an absolutely thrilling exercise in action photography that quite simply works on every level. It really could not have been better timed. The wash of light in the background is an ideal accompaniment to the impressive display of the subject. Even the left-hand brush of trees works.



3

3rd

3 Naf Selmani
London 48pts

Nikon D7100, 10-20mm, 1/200sec at f/5.6, ISO 100

Here we see another example of perfectly timed action photography. This particular image was taken at the Holi Festival of Colours in London and captures one man's temporary reprieve from the thronging crowds packed into Queen Elizabeth Olympic Park. To have him smiling and looking at the camera is a real bonus in this quite excellent shot.

4 Tony Sellen Essex 47pts

Nikon D600, 20mm, 1/100sec at f/8, ISO 3,200

Tony has captured a nicely lit and atmospherically people-less shot of this unusual metro station in Stockholm, Sweden.

5 Ana Caroline de Lima Brazil 46pts

Nikon D5100, 55-200mm, 1/250sec at f/8, ISO 125

Here we see another image of a fisherman in Myanmar. This time we see how a more minimalist approach can be used to bring out the atmosphere.

6 Anil Gozoglu Poland 45pts

Canon EOS 6D, 17-40mm, 1/250sec at f/6.3, ISO 200

Anil's light-saturated monochrome image is a beautiful capture of the Tczew bridge crossing the Vistula River in Poland.

7 Fearghal Breathnach Ireland 44pts

Canon EOS 5D Mark III, 16-35mm, 1/5sec at f/16, ISO 50

The glassy water balances the composition nicely in this image of the Skógafoss waterfall in Iceland.

8 Adam Stephenson Hereford 43pts

Nikon D750, 14mm, 25sec at f/2.8, ISO 3,200

Adam has really captured the majesty and beauty of our world, as well as the sweeping galaxy that surrounds it.

9 Allan Novelli Cheshire 42pts

Fujifilm X-T1, 10-20mm, 10secs at f/9, ISO 200, tripod, cable release

Allan's image of Caernarfon Castle in North Wales has used the subtle leading lines of the boats to draw us into the background subject.

10 Tom Lowe Tyne & Wear 41pts

Canon EOS 6D, 17-40mm, 257secs at f/16, ISO 50

Here we see an image of Blyth Beach on the Northumberland coast and a nice use of a man-made object to act as foreground interest.

11 Teo Liak Song Malaysia 40pts

Nikon D800E, 16-35mm, 1/60drv at f/16, ISO 1,600

This is an excellent composition. The light perfectly draws us in towards the baker, while also allowing us to appreciate the rows of bread in the foreground.

12 Andrew Bilewycz Cornwall 39pts

Olympus OM-D E-M1, 12-40mm, 1/500sec at f/5.6, ISO 200

Here we see how wideangle and pin-sharp focus can work together to produce dynamic nature photography.

13 Svetlana Volkova Latvia 38pts

Canon EOS 5D, 24-105mm, 1/2,000sec at f/4, ISO 100

Exposing for the highlights has meant that Svetlana has rendered the person jumping as a graphic silhouette in the composition.

14 Tomer Eliash Israel 37pts

Canon EOS 5D Mark II, 16-35mm, 1/40sec at f/4, ISO 2,500

Tomer's image of the Yad Vashem, Israel's official memorial to the Jewish victims of the Holocaust, is not only visually impressive but also thoroughly moving.

15 Mustafa Abdulhadi Bahrain 36pts

Canon EOS 5D Mark III, 70-200mm, 1/500sec at f/8, ISO 640

This intriguing image shows how people can be used as graphic elements in a scene

16 Mike Hughes Cumbria 35pts

iPhone 6 Plus in Panoramic Mode

A brilliant toned panorama of the greenhouse in the Glasgow Botanic Gardens



5



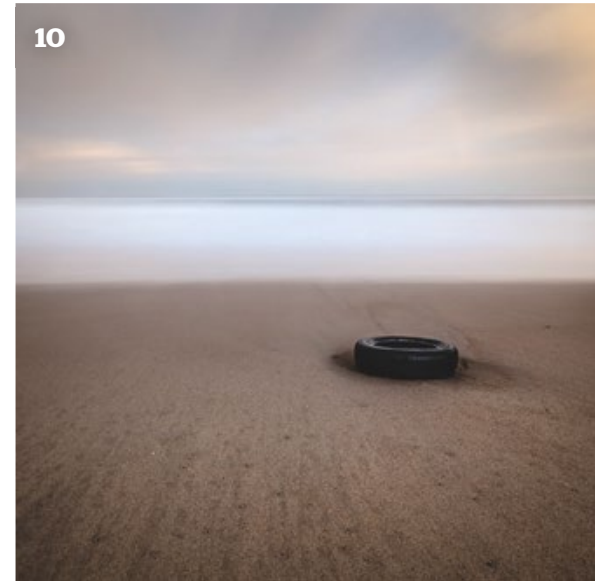
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9



10



13



14



16



17 George Digalakis Greece 34pts

Nikon D7000, 11-16mm, 108sec at f/8, ISO 100, ND filters

George used two Hoya ND filters to achieve this image of a fisherman's hut in Greece.

18 Mark Cornick Surrey 33pts

Canon EOS 6D, 17-40mm, 1/100sec at f/5, ISO 1,000

Mark has utilised the modern interior architecture of the Saatchi Gallery in London to create a clean and simple composition.

19 Robert Haubrich-Schweizer Germany 32pts

Fujifilm FinePix X100, 23mm, 1/280sec at f/4.5, ISO 200

This image is a joy to look at and shows how a wideangle lens can be used in portraiture.

20 Ornella Sol Binni USA 31pts

Canon EOS 6D, 24-105mm, 1/320sec at f/8, ISO 200

Using a wideangle lens has meant that Ornella can include some necessary negative space against the shaft of light around the subject.

21 Anita Nicholson Northumberland 30pts

Canon EOS 450D, 10-20mm, 120secs at f/4, ISO 100

Here we see a low point of view at a very wide angle to emphasise the strong leading line of the causeway to St Mary's Lighthouse, Whitley Bay.

22 Dennis Baldwin Greater Manchester 29pts

Various exposures

In this image called 'Safe Place', Dennis has created a joiner image to speak about his struggle with agoraphobia.

23 Mark Darlington Derbyshire 28pts

Canon EOS 60D, 11mm, f/13, ISO 100

This image, taken in Derbyshire, is breathtaking.

24 Stuart Stevenson South Lanarkshire 27pts

Canon EOS 5D Mark II, 17-40mm, 1/13sec at f/14, ISO 100

This is a great self-portrait. It's been taken at the perfect time of day and is simply, yet effectively, composed.

25 Drew Deas Worcestershire 26pts

Nikon D810, 24-70mm, 1/125sec at f/22, ISO 64

Here we find a shot of a Harley-Davidson Custom Street 750, placed in a city setting to complement its urban-inspired design.

26 Andrew Fusek Peters Shropshire 25pts

Canon EOS 60D, 14mm, 27secs at f/2.8, ISO 6,400, tripod

This is an image of real depth and beauty that you could stare at for ages.

27 Eric Svec Slovakia 24pts

Nikon D50, 8mm, f/8

This image is almost dizzying in its ability to communicate the speed and skill of the roller-blading photographer.

28 Nathaniel Gonzales USA 23pts

Canon EOS 70D, 10-22mm, 0.6sec at f/16, ISO 100, tripod

There's something almost classic about this image. The vivid colours are beautiful.

29 Ric George Gloucestershire 22pts

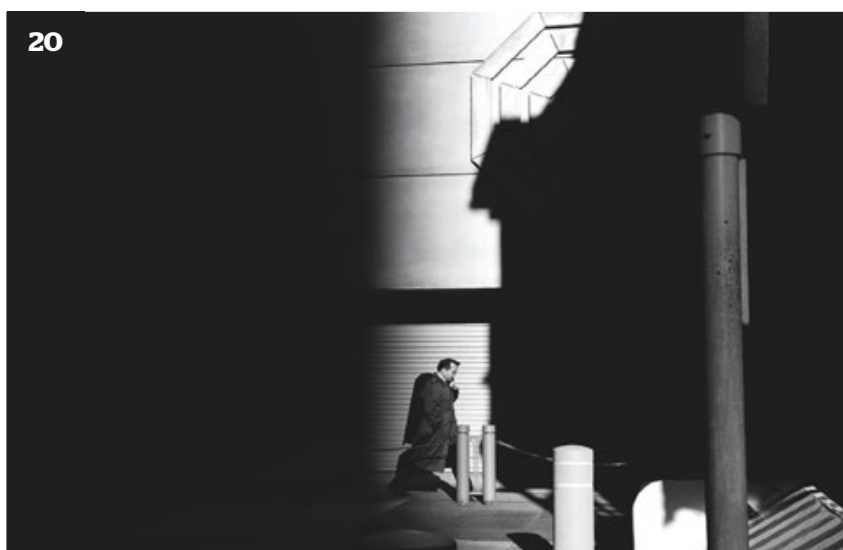
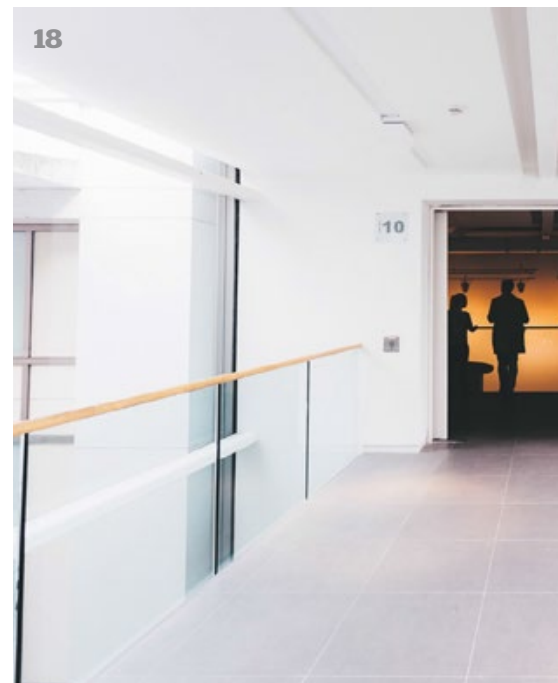
Fujifilm X100T, 23mm, 1/5sec at f/10, ISO 200

This image of a game of Mousetrap is extraordinarily clever – note the mouse with its eye on the cheese – while the cinematic ratio (21:9) is a perfect frame.

30 Bertrand Chombart Shropshire 21pts

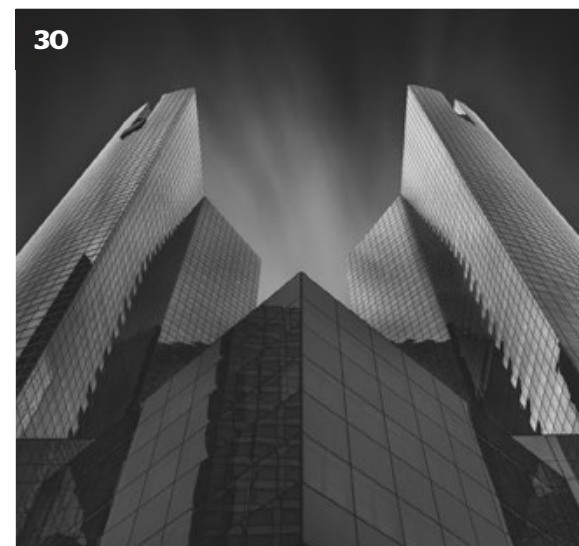
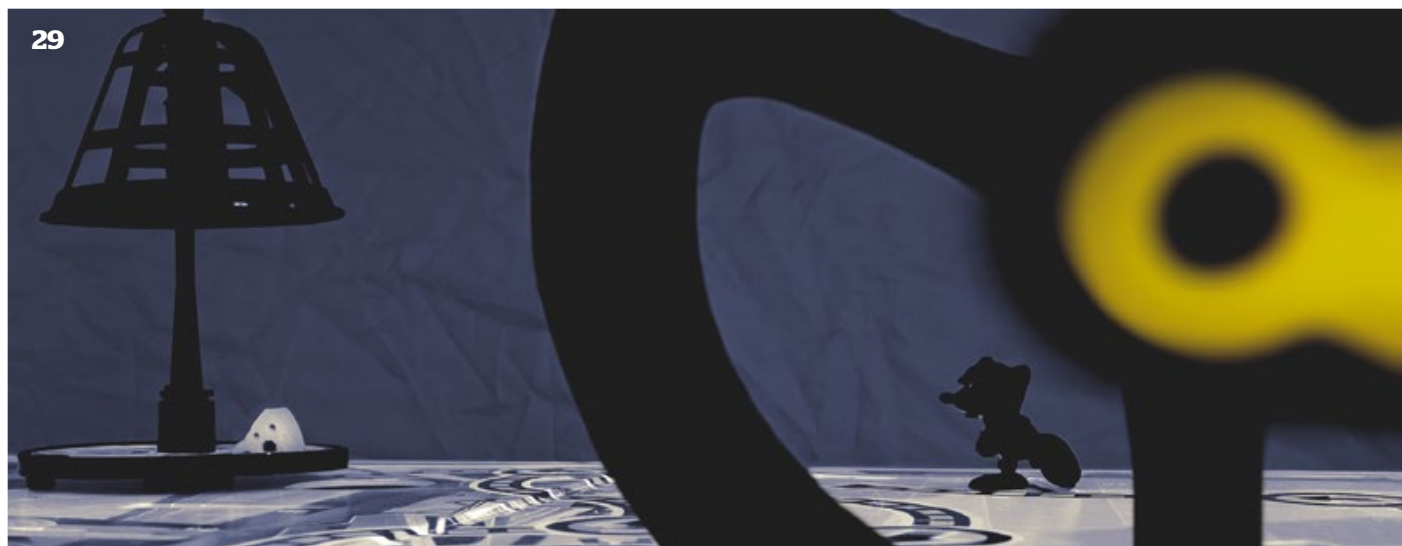
Nikon D800E, 29mm, 360secs at f/11, ISO 100

Bertrand has captured an engaging and minimalist image of La Défense in Paris





‘This image (left) is a joy to look at and shows how a wideangle lens can be used in portraiture’





Appraisal

Expert advice and tips on improving your photography from **Damien Demolder**



Reducing the overall contrast has toned down the brightness of the canopy and concrete ledge

Rain Mike Taylor Panasonic Lumix DMC-TZ5, 20.3mm, 1/20sec at f/4.7, ISO 400



BEFORE

In the original image, the bright-green canopy and yellow concrete ledge demand more of the viewer's attention than is due to them

NOT EVERYONE will think this shot is interesting because at first glance it doesn't appear to have a subject. When we ask ourselves: 'What is this a picture of?' how we see and think will determine whether our answer is 'An ashtray' or 'A series of lines and colours.' All of us don't see and think in the same way.

What caught my eye with Mike's picture is the arrangement of the blocks of colour that divide the frame into about 12 sections, and the way the bold green works with the deep pink and pale yellow. The pattern of the colours, lines and regular shapes is broken by the ashtray and the furniture, which makes them stand out and adds scale to the scene – and a sense of reality in the abstract.

The clever bit for me is that while the hard

physical lines all travel left to right, the rain travels almost perpendicular from the top of the frame to the bottom. The lines of rain are soft and fluid against the hard edges of the building, which is all rather pleasant to look at.

What works against the relaxing view, though, is the brightness of the canopy and the yellow concrete ledge. They stand out too much. The frame works when the sections act in unison and not when one is stronger than the others. I've reduced the overall contrast and toned down the brightness of the offending areas so they blend into the piece, rather than stand out.

This is a very pleasing view that is nicely seen and neatly framed, so Mike's shot wins my Picture of the Week award.



Win! Send up to six prints, slides or images on CD (include the original files from the camera along with your versions on the CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 20. Enclose an SAE if you want them returned. The picture of the week will receive a year's digital subscription to AP worth £79.99

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Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk

Angel of the Bridge

Andrew Blake

Canon EOS 400D, 27mm, 1sec at f/4, ISO 100

I'M NOT sure what is going on in this picture, but I like the idea. The lights disappearing into the distance, along with the ornate railings, make an excellent background. However, our friend's pose, which sits somewhere between Jesus on the Cross, Kate Winslet in *Titanic* and a zombie, is mystifying since he appears to be dressed as a fisherman.

Andrew has created excellent standards of symmetry, and I like his composition, which leaves lots of space at the top of the frame. The subject, though, looks like a stand-in for a test shot.

This scene would suit someone with an interesting outline – a man in a broad-brimmed hat and a flapping raincoat, or a lady with long legs and high heels striding with purpose. Both would work well farther into the distance, too.

The trick, when trying to create an effective silhouette, is to have a background that is light enough for the black shape to be defined. Here, the background is too dark and contrasty for the subject to properly stand out. Surprisingly, it



Andrew's original JPEG image

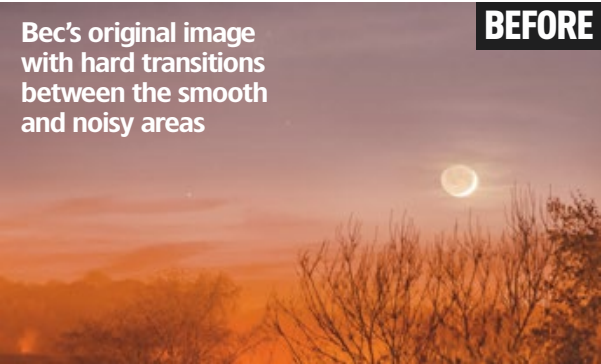
is often low contrast that makes a silhouette work rather than high contrast, as with the shortening of tones one shade can easily blend into the other.

I've created a new version with less contrast and greatly lifted shadows that show the glow of the lovely orange background, and which allows the man to stand out much more. The JPEG file has fallen apart rather, but the original raw file would lift nicely to produce exactly the right effect.

This is a great scene, Andrew, and an exciting idea, so it would be worth shooting it again. This time, though, get your fisherman friend to dress as Lili Marleen or Humphrey Bogart.



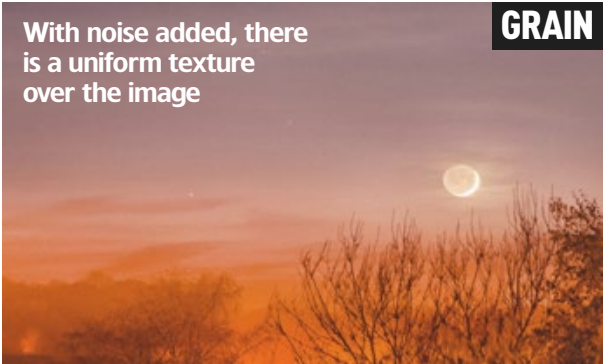
Less contrast and greatly lifted shadows have allowed the man to stand out more; they also bring out the glow of the lovely orange background



Bec's original image with hard transitions between the smooth and noisy areas



With noise reduction applied, the image appears a little too soft



With noise added, there is a uniform texture over the image

Moon at sunset

Bec Wolf Nikon D610, 200mm, 6secs at f/9, ISO 800

THIS is a very pleasant scene of the low winter moon against a sunset sky. I love the colours Bec has recorded and the simple natural skyline. I like that there is loads of detail in the sky, and we have features in the clouds and shades of blue along with the orange and red, so nowhere is blank and everywhere is detailed.

Bec used an exposure of 6secs at f/9 and ISO 800 with her Nikon D610 and a stop of exposure compensation to darken the scene. But I think that, subsequently, she has had to brighten the image, since some areas display more noise than we would expect.

The problem here is not so much the noise

but the uneven measures taken to disguise it. Some areas, such as the moon, the sky around the moon and the trees, and the bottom left, feature lots of noise and display fine detail in the subjects that reside there. Other areas are smoothed and show less detail, but what stands out is the transition from the smooth areas to the areas of noise.

I've created a version that uses lots of noise reduction to smooth all the areas, but while we are no longer troubled by the hard transitions the whole image perhaps looks a bit too soft, and the stars have lost their twinkle.

A second version adds noise to create a

uniform texture over the whole frame. This allows the detail to exist, the stars to twinkle and the nice texture of the sky around the moon to show through – at the cost of some grain. Of course, the answer is to get your exposure right in the first place so we don't need to amplify the noise when dragging up the shadows. Bec could also have used a lower ISO setting, such as 100, and a longer shutter speed to reduce the amount of noise.

It's a nice shot all the same, though, Bec. You might go back to the original image and reprocess it without trying to smooth out the noise.

Damien Demolder is a photographer, journalist and photographic equipment expert, speaker, judge and educator. He has worked in the photographic publishing industry for 17 years, including 15 years at *Amateur Photographer*. He uses a wide range of equipment, from wooden plate cameras to the latest DSLRs, and is a great fan of all products that make good photography more accessible to more people

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Accessorise yourself

Andy Westlake and **Michael Topham** take a look at some of the most interesting new photography accessories of 2016 so far



Pluto Trigger

● £85 ● www.plutotrigger.com

FOR SOME photographic subjects, triggering the shutter manually just won't do – for instance, when split-second timing is required or if you want to run a long, complex time-lapse sequence. The Pluto Trigger is an intriguing new accessory that aims to give a huge range of remote-triggering options, both on its own and when used with a smartphone.

The trigger unit connects to a smartphone via Bluetooth, and to your camera using interchangeable cables that are available for most brands; alternatively, it can work as an infrared release with compatible cameras. Your phone can then be used much like a conventional remote release, and can also be used to programme such things as timelapse and HDR shooting. In addition, the phone's sensors can be used to trigger the shutter in response to such things as sound, vibration or motion.

What's more, the trigger unit itself has several built-in sensors, including for sound, light, proximity and lightning; there's even a laser trigger, with a tiny laser unit included in the box. From our initial testing everything seems to work, making it a remarkable product for the price.

The Pluto Trigger contains an array of sensors and can also connect to a smartphone



Cullmann NANOMAX 460M RW20

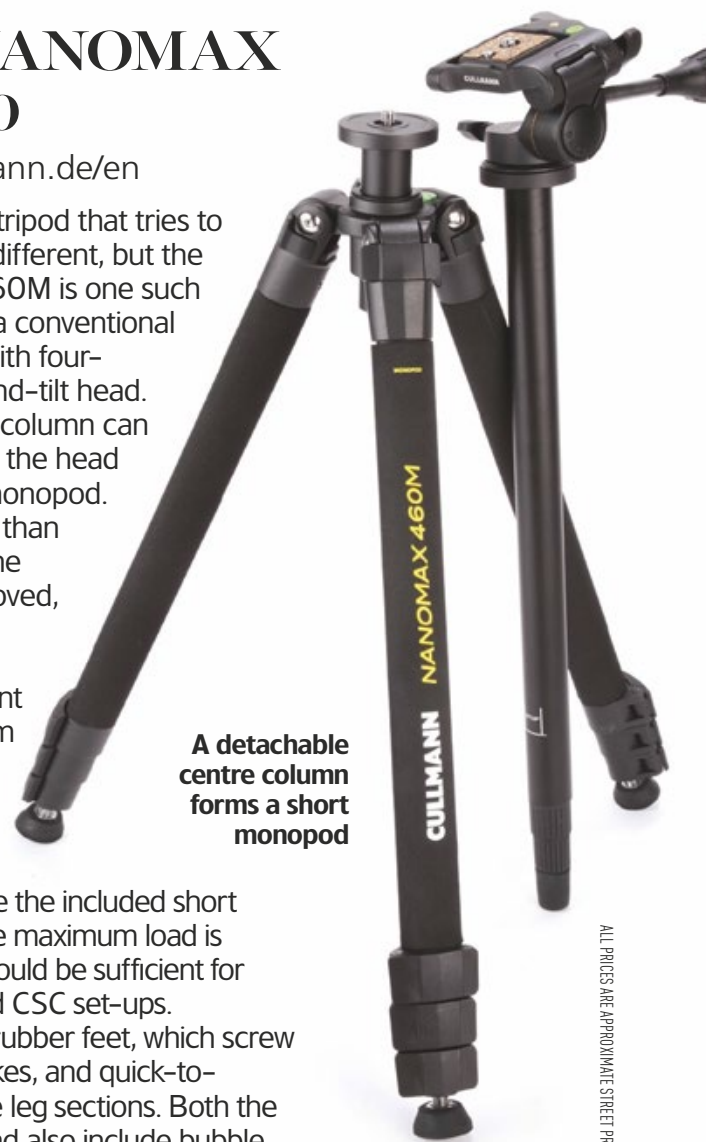
● £95 ● www.cullmann.de/en

IT'S NOT often we see a tripod that tries to do something genuinely different, but the Cullmann NANOMAX 460M is one such product. At first sight it's a conventional aluminium-alloy model with four-section legs and a pan-and-tilt head. Its trick is that the centre column can be removed entirely, with the head still attached, to form a monopod. This is quicker and easier than other tripods that need the column and one leg removed, then screwed together to make a monopod.

The tripod offers a decent maximum height of 168cm and weighs a manageable 1.72kg. Adjustable-angle legs give a minimum working height of 19cm, although you'll need to use the included short centre column for this. The maximum load is specified as 4kg, which should be sufficient for most enthusiast DSLR and CSC set-ups.

Other features include rubber feet, which screw back to reveal ground spikes, and quick-to-operate lever locks for the leg sections. Both the tripod 'spider' and the head also include bubble levels to keep your horizons straight.

A detachable centre column forms a short monopod



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Tenba's Cooper 13 Slim (left) and Cooper 15 (above)

Tenba Cooper shoulder bags

● £124-£209 ● www.tenba.com/uk

THERE'S a huge range of messenger-type bags on the market for carrying a laptop alongside your camera kit, but Tenba's Cooper range stands out for its quality of construction and array of thoughtful design touches.

Four models are available in different sizes. Our favourites are the Cooper 13 Slim that can take a CSC or compact DSLR with three or four lenses alongside a 13in laptop, and the larger Cooper 15 that accepts a DSLR system plus a 15in laptop.

The Coopers are good-looking bags made of grey canvas and leather, with removable, lightly padded camera inserts. The lid closure uses special 'silent' Velcro, and there's a zipped opening at the top for quicker access to your gear, with a secondary zipped security cover beneath. Other neat features include a trolley strap at the back, expanding side pockets, a weatherproof cover and numerous internal pockets for such things as memory cards and spare batteries. These are far from the cheapest bags on the market, but they're among the best we've seen.

RØDE VideoMicro

● £44 ● www.ode.com

AUSTRALIAN company RØDE specialises in high-quality microphones for video, and the aptly named VideoMicro is its latest offering. It is a small, lightweight, on-camera microphone designed to complement the latest generation of video-capable compact system cameras and DSLRs. It comes in a comprehensive kit, complete with an anti-vibration Rycote mount, which does a good job of isolating the microphone from the camera's operational noises, and a furry windshield for outdoor use. The coiled red lead uses standard 3.5mm audio jacks at each end.

The compact size is achieved partly because the microphone has no battery, requiring 'plug-in power' from the camera itself. The VideoMicro is directional, meaning that it predominantly focuses on sounds in front of the camera, and delivers mono sound with the same output to the camera's left and right audio channels. Unlike more expensive powered mics, it has no gain control or low-cut filter.

The VideoMicro is very nicely made, with a robust aluminium body shell, and the sound quality is decent too. The fact that this all comes at a relatively low price makes it a compelling option for photographers also interested in making better videos.

RØDE's VideoMicro is small and neat



The substantial Power Amp 18 doubles as a torch or lantern

ZAGG Power Amp 18

● £89.99
● www.zagg.com/uk

POWER banks are useful for keeping all your electronic gizmos up and running when you're away from mains power for a while, including smartphones, tablets and an increasing number of cameras. The ZAGG Power Amp 18 is a particularly impressive example, packing a substantial 18,00mAh capacity, which should fully charge a typical smartphone around six times, or a Sony Alpha 7

battery 10 times. It has three USB-charging outputs each capable of delivering 2.4A, which allows fast charging of power-hungry devices.

The stand-out feature of the Power Amp 18 is that it doubles as a light. It has both a bright LED torch and a more subtle lantern mode, using a translucent strip around the device edge. A silicone strap and metal loop can be used to organise your cables or hang the device up. Build quality is great, with a chunky aluminium body and rubberised coating, although this means it's rather large and heavy. However, if your photography involves long treks outdoors it could be just what you need.





1901 Rodchenko Leather Camera Strap

● £34.95 ● www.1901fotografi.co.uk

WE SEE a lot of camera straps in the AP office, including wrist straps, neck straps and shoulder sling straps in almost every colour and material. However, few offer quite the same quality and value for money as these British-made camera straps from 1901 fotografi.

The Rodchenko is the company's latest offering. It's a heavyweight neck strap designed for larger cameras, with a 3cm-wide neck pad to help ease the load. The length is adjustable (83cm–137cm) using two sliding pewter buckles, and the strap is available in black, dark brown, Italian brown, merlot and tan. It will fit practically any camera, attaching either directly through slot-type lugs or to eyelets using the supplied split rings.

If this strap is larger than what you need, 1901fotografi offers a range of slimmer neck straps for lighter cameras, along with a variety of wrist straps. All are made to the same high quality.

1901 fotografi makes quality leather camera straps



Wacom's Intuos Photo is a great entry-level graphics tablet

Wacom Intuos Photo Creative Pen & Touch tablet

● £72 ● www.wacom.com

ONE ACCESSORY that can make all the difference with your image editing and archiving when you're working from home in front of your computer is a graphics tablet, which is designed to offer superior control of the cursor and create accurate selections using the supplied pen. The Wacom Intuos Photo Creative Pen & Touch tablet combines the traditional use of a graphics tablet with the sort of hands-on touch-sensitive control you'd get from a smartphone. The tablet fully supports multi-touch finger gestures to rotate, pinch to zoom, or flick to navigate between images without getting anywhere near a mouse. The Intuos is the perfect starting point for anyone who hasn't used a graphics tablet before and provides users with 1,024 pen pressure levels, a 152x95mm active working area and four express keys to put shortcuts at your fingertips. What's more, the tablet comes bundled with Corel PaintShop Pro X8 for Windows and Corel AfterShot Pro 2 for Windows and Mac. This photo tablet represents excellent value for money.

Manfrotto TwistGrip clamp

● £39.95 www.manfrotto.co.uk

IF YOU plan to travel light and use your smartphone to take a few pictures over the summer, Manfrotto's TwistGrip smartphone clamp is worth a look. Devised for users interested in smartphone photography, the TwistGrip allows you to clamp smartphones (with a width of 80mm or less) and mount them to any support or accessory that features a 1/4in thread connection. It is perfect for the times when you might like to attempt a time-lapse, long exposure or family group shot. Made of aluminium, the TwistGrip features an easy-to-use twist movement and a locking knob to secure your smartphone – just make sure you don't unscrew the locking knob too far otherwise you'll find yourself picking it up off the floor. Super slim, sturdy and well made, the TwistGrip is an essential accessory for anyone wanting to take full advantage of a smartphone's photographic capabilities.

The TwistGrip features a shoe mount for microphones or LED lights



Billingham 35 rucksack

● £280 ● www.billingham.co.uk

ENGLISH bag maker Billingham has had an unusually busy year. Following on from three new S-series bags for CSCs, the company has just released two rucksacks. The larger of the two, the 25, is essentially a resurrection of a much-loved older model, designed for carrying a comprehensive DSLR kit. However, the one we've picked, the 35, is a brand-new, lightweight, slimline design.

Inside the 35 is a removable padded camera module. Measuring 23cm wide and 24cm deep, this will hold a CSC or mid-sized DSLR with three or four lenses. A decent-sized zipped pocket on the front of the bag will take personal items and accessories. The couple of brass rings underneath it can be used to attach other items (Billingham sells optional tripod straps and is promising a water bottle holder), and a lightly padded slip pocket in the lid can take a 10in tablet or netbook. Four colours will be available: black, tan, sage or burgundy.

The 35 is beautifully made from canvas and leather, with brass fittings. The price is undeniably high, but this beautiful bag will last a lifetime, while protecting your kit from everything the British weather can throw at it.



Kaiser SmartCluster Midi

● £99 ● www.kaiser-fototechnik.de/en

WHEN we see the word 'smart' in a product name these days, we usually expect it to interact with a smartphone in some way. But this isn't the case with the Kaiser SmartCluster Midi, which is a neat little on-camera LED light for video or stills use. Measuring 115x71x21mm and weighing 135g, the SmartCluster Midi will slip easily into a camera bag, and fit onto a small mirrorless camera without overbalancing.

Light comes from 80 surface-mount LEDs with a nominal colour temperature of 5800K, with an impressively wide 120° coverage angle and a dimmer control giving adjustable output. Power is provided by a small Li-ion battery pack that promises at least 90 minutes of continuous operation, and can be recharged using a standard micro USB socket on the device itself. The light fits onto the camera's hotshoe using a hinged and rotating mount. Clip-on diffuser and 3200K colour-balance panels are also included in the box. Overall, it's a very versatile and easy-to-carry package.

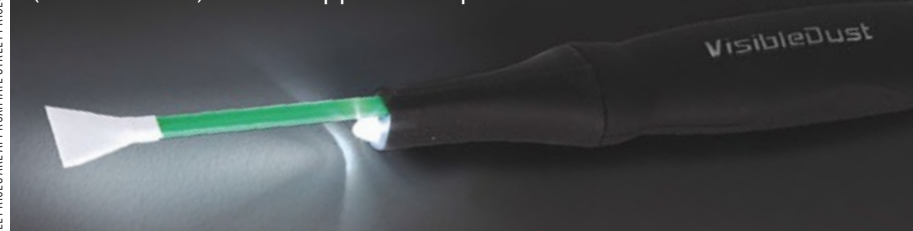


Kaiser's SmartCluster Midi charges using micro USB

VisibleDust Arctic Beez

● £109 ● www.visibledust.com

THE ARCTIC Beez is a pulsating sensor-cleaning device designed to be used with VisibleDust's DHAP Orange and Ultra MXD-100 Green VSswabs. At one end of the handheld unit, next to a small cavity into which sensor swabs are inserted, you'll find a bright-white LED light that helps to illuminate the surface of the sensor and allows you to see what you're doing easily without the need for a secondary light source. The soft sonic vibration that's created when the unit is switched on is designed to push any dirt on the sensor's surface forward before the swab passes over. The price excludes any swabs or sensor-cleaning fluid, so you'll need to budget an extra £35 for a pack of 12 swabs and £20 for VisibleDust's sensor-cleaning solution. The Arctic Beez is powered by two AAA batteries (not included) and is supplied in a protective case.



ALL PRICES ARE APPROXIMATE STREET PRICES

Kingston MobileLite Wireless Pro

● £91 ● www.kingston.com

THE KINGSTON MobileLite Wireless Pro boasts the ability to transfer files wirelessly to a smart device such as a smartphone or tablet via the Kingston MobileLite app, available for both iPhone and Android systems. The standout features are its USB connector and SD card slot that give users the ability to transfer, preview, download and upload images from SD cards, Micro SD cards (via an adapter), hard drives and USB flash drives.

It's worth noting it also works with other file types such as video – just as you would expect with a regular hard drive. It's equipped with 64GB of internal storage and features a 6,700mAh battery capacity that can be used to top up a smartphone and, if your camera charges via micro USB, top up your camera battery. For photographers on the go, the Kingston MobileLite Wireless Pro is a fantastic addition to any kit bag.



The Wireless Pro boasts 64GB internal storage

Lastolite Circular Bottletop Reflector 1.2m

● £79 ● www.lastolite.com

FOR PORTRAIT, studio and still-life photographers, a reflector is an essential accessory. The Lastolite Circular Bottletop Reflector 120cm kit is about as good as it gets and comes with two reversible covers, the main body of the reflector being translucent. The idea of the translucent part is that it lets a lot of light through, giving photographers the ability to diffuse harsh sunlight. The covers boast four different coatings to allow photographers to manipulate the light in different ways. First, the white side is perfect for reflecting direct light back at your subject to fill and soften shadows. The silver side achieves much the same, but it reflects more light than the white and casts a colder light. Gold reflects roughly the same amount of light as the silver, but the effect is a much warmer, vibrant light. On the opposite side of the silver is a sunfire colour (a mix of both silver and gold). This results in reflected light that is slightly warmer than the colour temperature expected from sunlight. It's a kit that packs up well and is big enough to reflect a light on everything up to a full-length portrait.



The Lastolite Circular Bottletop Reflector covers boast four different coatings

Eyefi Mobi Pro

- £49.99 (16GB)/£65.99 (32GB)
- www.eyefi.com

EYEFI specialises in making Wi-Fi-enabled SD cards for cameras, and the Mobi Pro is its most fully featured yet. The card is designed to automatically transfer everything you shoot to your computer, smartphone or tablet, directly or via a home/office network. You can even choose to transfer raw and video files as well as JPEGs. Alternatively, the card can be set to transfer selected images only – specified by marking them as protected on the camera.

However, this is not all. The card includes a one-year subscription to the Eyefi Cloud service (which costs £34.99 per year thereafter), allowing you to back up all of your files remotely. You can then arrange your photos into albums for sharing with friends, family or clients. When using the Eyefi Mobi app, all your images can be synced back to any of your mobile devices, allowing offline viewing of your photos and albums. The Eyefi Mobi Pro card is compatible with almost any camera that uses SD cards, along with many that have CompactFlash Type II slots via an optional £15.99 adapter.



Lastolite EzyBounce

- £24.95
- www.manfrotto.co.uk/lastolite

USING a bare flash on a subject can often make things look a bit garish, with heavy shadows and overpowering highlights. A bounce card allows users to angle the light and, by making it diffuse, make the image more appealing. The EzyBounce flashgun is compact, and when not in use it packs down to the size of a gent's wallet. It would go pretty much unnoticed in a kitbag and comes with its own carry pouch.

The bounce card is also a doddle to use. Attaching it is easy, and it has a silicone strap with numerous notches on it that enable it to fit different-sized flashguns. The white part of the bounce card folds in and out, allowing users to direct the flashlight as they choose. For those using flash a lot, especially for events such as weddings, the Lastolite EzyBounce flashgun bounce card is a worthwhile purchase.



Lee Filters

- £72
- www.leefilters.com

THE LATEST additions from Lee Filters include the Super Stopper and a selection of very hard and medium neutral-density graduated filters that were only available as custom-made filters for professional photographers in the past. The new Super Stopper ND filter has been designed to work well in harsh midday sunlight, reducing the amount of light that enters the lens by an astonishing 15 stops. By significantly extending the exposure time, the Super Stopper has the effect of allowing anything that moves in a scene to become blurred. To help calculate correct exposure, Lee Filters has recently developed a new app (available for free from the App Store) for iOS, and we're expecting an Android version to follow very soon.

The medium and very hard ND grads provide superb control when attempting to balance lighter and darker areas of the frame. Both ND grads are available in 0.3ND (1 stop), 0.45ND (1½ stops), 0.6ND (2 stops), 0.75ND (2½ stops), 0.9ND (3 stops) and 1.2ND (4 stops) strengths.



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At a glance

- 16-million-pixel Four Thirds sensor
- ISO 200-25,600 (ISO 100-25,600 extended)
- Dual IS with 5-axis in-body stabilisation
- 4K video recording and 4K Photo mode
- £509 body only, £599 with 12-32mm f/3.5-5.6 lens

Panasonic Lumix DMC-GX80

Andy Westlake tests **Panasonic's** latest mid-range compact system camera

For and against

- Highly effective in-body image stabilisation
- Compact, portable, rangefinder-style design
- Quiet, discreet shutter
- Useful 4K Photo modes
- Default control set-up feels dated
- Viewfinder isn't the best
- No mic socket for video

Where in the range



Panasonic Lumix DMC-GX8
Price £649 body only
This CSC includes in-body stabilisation, a 20.3MP sensor and 4K video recording in a weatherproofed body with a tilting EVF and fully articulated screen.



Panasonic Lumix DMC-G7
Price £450 body only
With an SLR-style body, the G7 has 4K video, an excellent viewfinder and an articulated screen, but no in-body IS.

Data file

Sensor	16MP Four Thirds Live MOS
Output size	4,592x3,448
Focal length mag	2x
Lens mount	Micro Four Thirds
Shutter speeds	60secs-1/4000sec (1sec-1/16000sec electronic)
ISO	ISO 100-25,600 (extended)
Exposure modes	PASM, iAuto, scene, panorama
Metering	Multi, centreweighted, spot
Exposure comp	±5EV in 0.3EV steps
Continuous shooting	8fps (6fps with focus tracking)
Video	4K 25fps; full HD 50fps
Screen	1.04-million-dot 3in tilting touchscreen
Viewfinder	2.76-million-dot EVF (16:9 aspect ratio)
AF points	49-point contrast detection
Memory card	SD, SDHC, SDXC
Power	DMW-BLG10E Li-ion
Battery life	Approx 300 shots per charge
Dimensions	121x71x32mm
Weight	430g inc battery and card

Here the GX80 gave brightly coloured detailed results at ISO 800, while its dual IS allowed handholding at 472mm (equivalent) and 1/200sec with the new Panasonic 100-400mm f/4-6.3 lens

While Panasonic was the first company to make a compact system camera in the shape of the Lumix DMC-G1 in 2008, in the intervening years the company hasn't really settled on any specific kind of design. Its GX series aimed at enthusiast photographers is a case in point. The GX1 was a viewfinderless, fixed-screen camera designed as a spiritual successor to the much-loved GF1. Its replacement, the GX7, was a slightly larger camera with a built-in tilting electronic viewfinder, a tilting LCD screen and, in a first for Panasonic, in-body image stabilisation (IS). Last year's replacement for this popular model was the GX8 – an evolution of the design with a fully articulated screen and weathersealing, but in



a much bulkier body that wasn't universally well received.

Now, with the GX80, Panasonic has gone back to essentially the same template as the GX7 in making a compact rangefinder-style body with a tilting screen and built-in EVF. There are a few omissions – the EVF is fixed rather than tilting, and the GX7's focus mode switch has disappeared. But in exchange you get all of Panasonic's latest and greatest technology, most notably a new dual IS system that combines 5-axis in-body IS with 2-axis optical IS when using suitably equipped lenses. This being Panasonic, there's also 4K video recording and its associated 4K Photo mode for extracting 8MP stills from 30fps 4K footage.

In short, with the GX80 Panasonic appears to have hit

on a Goldilocks formula – not too big, not too small and not too expensive, either. It costs £509 body only, £599 in a kit with the tiny retracting 12–32mm f/3.5–5.6 OIS pancake zoom, or £729 in a dual-lens kit adding the compact 35–100mm f/4–5.6 OIS telezoom. Three colour options are on offer: all black, silver and black, and silver and brown. So how well does it perform?

Features

The GX80 has a pretty solid feature set, most of which we've seen previously on other recent Panasonic cameras. Rather than the 20-million-pixel sensor used by the GX8, the GX80 shares the familiar 16-million-pixel MOS that's in Panasonic's other Micro Four Thirds cameras. However, for the first time Panasonic has

removed the optical low-pass filter entirely, which helps eke out a little more detail, although in practice the difference isn't huge. New image processing is designed to minimise sampling artefacts such as aliasing and moiré. The sensitivity range is now ISO 200–25,600 as standard, with a pulled ISO 100 option available that offers lower noise but less headroom before highlight details start to clip to pure white.

The GX80 is capable of continuous shooting at 8 frames per second at full resolution, which is comparable to other similarly priced CSCs and faster than most DSLRs. If you want it to refocus between frames the speed drops to a still-impressive 6fps. Switch to 4K Photo mode and you can shoot at fully 30fps, then easily extract 8MP stills from the footage

– a feature none of its direct competitors can match.

One relatively new 4K-based feature is 4K Post Focus. This takes a series of frames at different focus distances such that every object in the scene is in focus in at least one, and then records them together as a 4K movie file. The idea is that you can then refocus the image after the event simply by tapping on the camera's touchscreen. This is all very clever and fun to play with, and it even gets its own button on the camera, but it's difficult to understand what it's supposed to be used for in practice.

An all-new shutter mechanism employs an electromagnetic drive with two solenoids to operate the shutter curtains, eliminating the use of springs. While shooting, the GX80's new

➤ shutter operates with a quiet, discreet snick and feels much 'softer' compared to the GX8. According to the firm, it also reduces shutter-related vibrations by 90%, and in practice I saw no evidence for image blurring due to 'shutter shock'. A shock-free and silent electronic shutter is also on hand offering speeds of up to 1/16000sec, which is handy for using fast lenses in bright light, but carries the risk of image distortion due to rolling shutter effects.

For photographers who enjoy shooting black & white, there's an attractive, new, high-contrast black & white JPEG processing mode, called L.Monochrome. You can mimic the effect of using coloured filters in front of the lens with black & white film – yellow, orange, red or green – and apply blue or sepia toning with adjustable levels of saturation. Naturally, you can also record a raw file alongside.

Plenty of other useful features are on board, such as an auto-stitching panorama mode, image-processing filters, time-lapse shooting and an extensive array of bracketing options, including focus and aperture bracketing. Wi-Fi is built in, allowing remote control of the camera from a smartphone and transfer of images from the camera for sharing with friends and family members.

Build and handling

In the hand, the GX80 feels very nicely made and quite heavy for its size. It has a relatively small handgrip, which is just enough to wrap your fingers around, with a well-defined space to place your thumb. Where the tiny GM5 was too small to be comfortably usable and the GX8 felt a bit large and bulky, the GX80 hits a

near-perfect middle ground.

The control layout isn't necessarily the best you'll find, but it's logical enough and works reasonably well out of the box. It's based around twin control dials to change exposure settings, front and rear; by default both do the same thing in all exposure modes except manual, but either can be configured to set exposure

compensation directly instead. The rear dial can also be clicked-in to change its function, and during shooting this brings up a comprehensive exposure-compensation and bracketing interface. Meanwhile, the D-pad on the back gives access to focus-area selection, ISO, white balance and drive mode.

You can also use the



The new L.Monochrome mode gives attractive images straight out of the camera

In-body IS/dual IS

PERHAPS the GX80's most appealing new feature is Panasonic's latest dual IS system. Like the GX8 before it, the camera can use both in-lens and in-body IS together to allow the use of even slower shutter speeds without blur from camera shake. But where the GX8 only offered four axes of correction in-body, the GX80 offers five, adding in correction for rotation around the lens axis. This tends to be important for long exposures with wideangle lenses, so it's great to see it added.

The good thing about this is that you get IS with every lens you can use, not just those from Olympus, Sigma, Samyang and so on, but also old manual lenses on mount adapters (when using the latter, the camera helpfully prompts you to enter the focal length when you



Here the dual IS system allowed me to handhold at 1/6sec and 58mm equivalent, using the 12-32mm OIS kit zoom

turn it on). So if your subject's not moving, you can keep shutter speeds much slower than usual in low light and use lower ISO settings. This in turn can often offset the noise disadvantage of the smaller Micro Four Thirds

sensor. What's more, the image stabilisation works for video recording, including at 4K.

In practice, the GX80's stabilisation works very well, and is at least as good as Olympus's hitherto class-leading system. I've

found it gives excellent results with all lenses – Panasonic, Olympus or third-party, with or without optical stabilisation – often allowing the use of shutter speeds around 4 stops slower than would be possible without it.



ISO 6,400 is usable for small images, but fine detail is lacking

touchscreen to reposition the AF area directly, even when using the EVF, and if you're one of the two-thirds of the population who is right-eye dominant, this should work fine. However, if you're a left-eye shooter like me, you'll probably find the touchscreen unusable for this, as your nose will constantly reset the focus area. Yet because the camera is highly customisable, it's possible to re-assign the D-pad to move the AF area directly if you prefer, and rework the rest of the interface to operate as you wish.

Indeed, many of the controls are user-configurable, including four external Fn buttons, five touchscreen Fn buttons and the on-screen Q Menu. Panasonic's menus are relatively well organised and logical too, so it's not too difficult to find your way around the camera and set it up how you want. I set the Fn1 button that by default accesses 4K Post Focus to control ISO and white balance instead.

Viewfinder and screen

Broadly speaking, the GX80 uses the same viewfinder and screen as the older GX7, with the main difference being that the EVF no longer tilts upwards. While I'm sure this will dismay some GX7 owners thinking of upgrading, I've never really found much use for tilting EVFs, especially on a camera with a tilting LCD. The big advantage is that, without having to fit in the tilt mechanism, the camera can be made noticeably more compact – most obviously, the eyecup doesn't stick as far out the back compared to that in the GX7.

The viewfinder itself uses a 2.76-million-dot-equivalent panel

with a 16:9 aspect ratio. Panasonic quotes an impressive-sounding 0.7x magnification, but things are a little more complicated than that. You'll only get this when recording video or stills in 16:9, and narrower aspect ratios result in less of the screen being used. When you use the camera's native 4:3 aspect ratio for stills, you're looking at an effective magnification closer to 0.6x, although this still gives a view similar in size to competitors such as the Fujifilm X-E2S or Olympus OM-D E-M10 Mark II.

Similar to that in the GX7, the EVF panel is of the field-sequential type, meaning that rather than having red, green and blue dots, it displays red, green and blue components of the image in quick succession to give a full-colour display. One disadvantage is that this can sometimes give disconcerting rainbow effects, particularly when panning. Overall, though, the EVF is quite usable, if not as nice as those on some of its competitors.

The rear screen is similar to the GX7's, being a 1.04-million-dot touchscreen that tilts 80° up and 45° down. This is really useful for shooting video, or stills at odd angles. Obviously, it's not as flexible as a fully articulated screen, especially when shooting stills in portrait format (instead, it positively encourages shooting everything in landscape format), but it's quicker to use and helps keep the body camera small, and that's a compromise many users will be happy to make.

Autofocus

For autofocus, the GX80 uses a contrast-detection



Focal points

Panasonic's GX80 includes an impressive feature set in a compact, easy-to-carry body

Hotshoe

The hotshoe accepts more powerful Micro Four Thirds-dedicated external flash units, such as Panasonic's own DMW-FL360L.

Built-in flash

Activated by pressing a button on the back, the built-in flash has a modest guide number of 6m @ ISO 200. Unfortunately, it can't be used for wireless control of external units.



Connectors

A plastic flap on the handgrip conceals micro HDMI and micro USB sockets – the latter is used for battery charging. The GX80 won't accept a wired remote release.

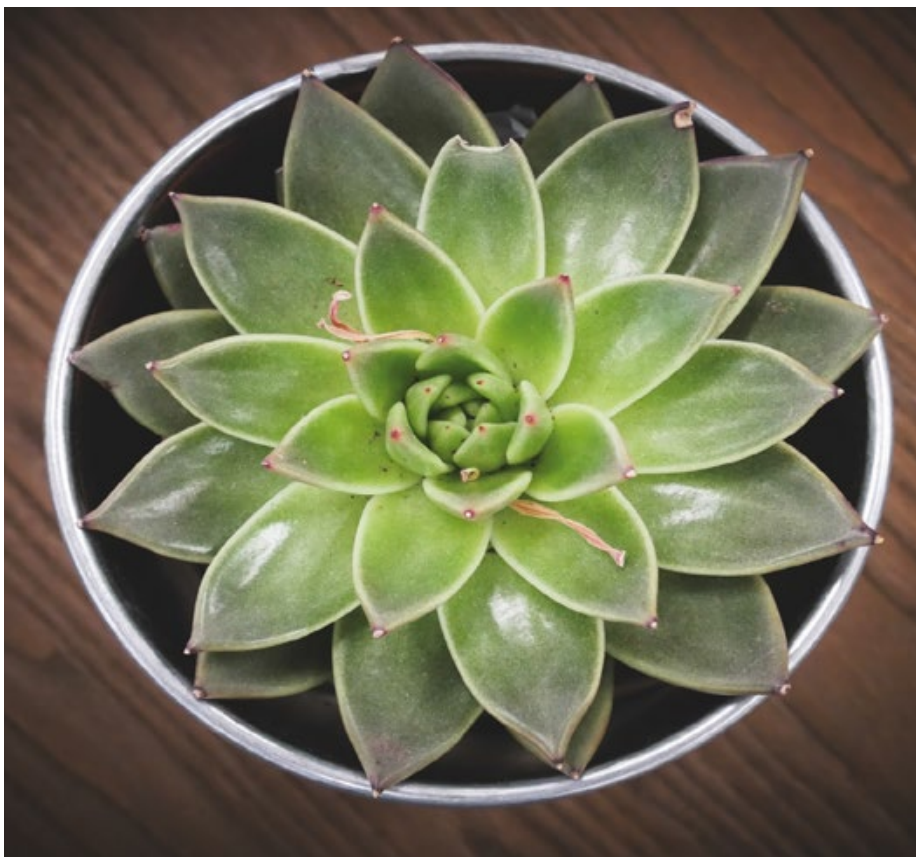


Tripod socket

The tripod socket is located in line with the lens but right at the front of the camera body, which could cause problems with some large lenses and quick-release plates.

Battery

The DMW-BLG10E battery is used in other Panasonic cameras, including the LX100, TZ100 and GX7. It's rated for around 300 shots per charge.



The GX80 includes no fewer than 22 creative filters: this is the toy effect

➤ system, and as usual Panasonic offers a huge number of modes. You can choose face-detection or subject-tracking modes, allow the camera to choose the subject from a 49-area grid spread across almost the entire frame, or specify any subset of those points as the focus region. Alternatively, you can select the focus area manually, and there's even a pinpoint mode for focusing on especially fine details in the scene. During video recording, you can also smoothly pull focus from one subject to another simply by tapping the touchscreen.

When used with Panasonic's own lenses, the GX80 can also employ the firm's own Depth from Defocus (DFD) technology. This uses knowledge of the lens's optical characteristics when the image is out of focus to speed up the autofocus.

With almost all Micro Four Thirds lenses, autofocus is extremely fast and essentially silent. Indeed, with static subjects there's no apparent speed penalty when using Olympus lenses that don't support DFD, so existing owners needn't worry about having to change their lenses.

Performance

In use, the GX80 is generally well behaved and produces attractive images. Its colour rendition is typically Panasonic – being accurate and attractive, if a little subdued compared to some its

rivals. Auto white balance tends to give neutral results, occasionally erring to the cool side. Overall, though, the camera's JPEGs are perfectly usable, and there's always the option of taking advantage of the in-camera raw development to tweak the results.

Metering is generally accurate, giving well-judged exposures much of time. Unfortunately, though, it does have a certain tendency towards underexposure in dull conditions, requiring positive exposure compensation to give good results. However, the camera's live histogram helps with judging when this is necessary.

Image quality is very good at low ISOs, with easily sufficient detail for a nice A3 (16x12in) print. But it gradually deteriorates as the ISO increases, and by ISO 1,600 there's a noticeable loss of detail. I'd still use up to ISO 6,400 for non-critical purposes – online sharing and small prints – but would steer clear of the highest settings. Don't forget, though, that the effective IS means these are relatively rarely needed anyway.

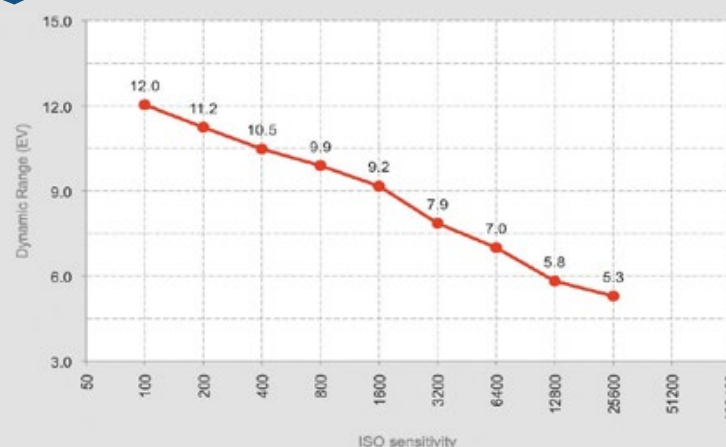
The GX80's standard lens is a plastic-mount version of Panasonic's tiny 12–32mm f/3.5–5.6 OIS zoom. It offers impressive image quality for its size, although it's somewhat weak at the 24mm-equivalent wideangle setting, and the 64mm-equivalent tele end is a little limiting. But it makes the camera extremely portable. AP

Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

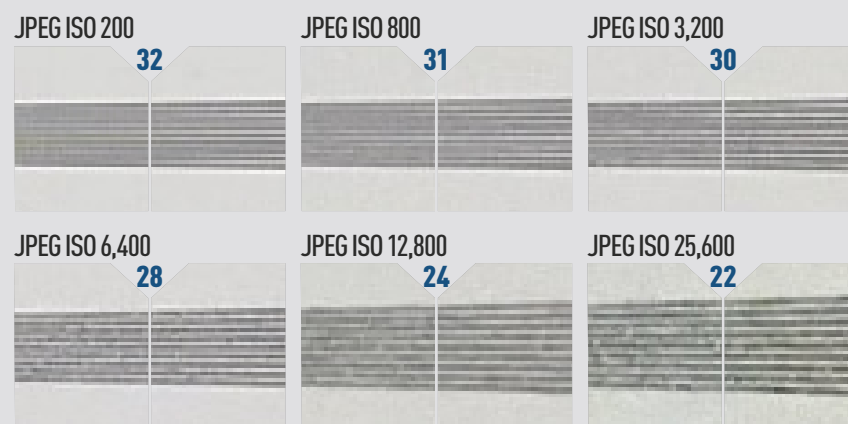
The GX80 uses the same 16-million-pixel Four Thirds sensor seen in most of Panasonic's recent CSCs, and it behaves very much as we've come to expect. The company says that removing the low-pass filter brings a small increase in resolution, but in practice the difference isn't all that large, as it has historically used very weak low-pass filters anyway. Image quality is otherwise very predictable, with accurate, quite attractive colour rendition and plenty of detail at low ISO settings. Colour saturation is held well as ISO is increased, but fine detail is blurred away by ISO 1,600. The top two ISO settings of 12,800 and 25,600 should be avoided if possible.

Dynamic range



The GX80 gives pretty typical dynamic range measurements for a Micro Four Thirds model in our Applied Imaging tests. It can't quite match most APS-C cameras at low ISOs, although with readings above 11EV at ISO 100 and 200, there's still real scope for recovering additional shadow detail from raw files. At ISO 1,600 a figure of 9.2EV indicates that the camera's files should still give good detail rendition through the full tonal range, but will have little scope for further manipulation. Beyond this things get marginal, with the ISO 3,200 and ISO 6,400 reading indicate increasing noise that will have a particularly negative effect on shadow detail. The two top settings have very low readings indeed, indicating poor image quality.

Resolution



At low ISOs the GX80 resolves around 3,200l/ph, which is about as good as we'd expect from this sensor. This initially holds up well as the ISO is increased, dropping only slightly at ISO 3,200 to 3,000l/ph, at least when faced with our high-contrast test chart. However, noise has a more significant impact at higher settings, with resolution dropping to around 2,400l/ph at ISO 12,800 and just 2,200l/ph at ISO 25,600.

Noise

Both raw and JPEG images taken from our diorama scene are captured at the full range of ISO settings. The camera is placed in its default setting for JPEG images. Raw images are sharpened and noise reduction applied, to strike the best balance between resolution and noise.



JPEG ISO 200



JPEG ISO 800



JPEG ISO 3,200



JPEG ISO 6,400



JPEG ISO 12,800



JPEG ISO 25,600



There are no huge surprises here, with the GX80 behaving much like other recent Micro Four Thirds cameras. It gives nice, clean images at ISO 100 and 200, and while a little luminance noise becomes visible at ISO 400 and 800 if you look very closely, you won't see it in a print. Very fine low-contrast detail visibly starts to degrade at ISO 800, but colour saturation is maintained very well. Images are still quite usable at ISO 1,600, but by ISO 3,200 noise reduction is visibly smearing away fine detail and shadow detail is blocking up. Higher settings are increasingly affected by noise, and while ISO 6,400 is still OK for web and small prints, the top two sensitivity settings are very noisy indeed. They should really be seen as for emergency use only when there's no other option.

The competition



Fujifilm X-E2S

Price: £549 body only

Sensor: 16.3MP APS-C CMOS

ISO: 100-51,200 (extended)

Fujifilm's rangefinder-style CSC offers photographer-friendly traditional controls, with exposure-compensation dials and top-plate shutter-speed. It has a fine 2.36-million-dot EVF and gives excellent JPEG output, but the rear screen is fixed.



Olympus OM-D E-M10 Mark II

Price: £449 body only

Sensor: 16.1MP Four Thirds CMOS

ISO: 100-25,600 (extended)

The E-M10 Mark II offers a similar specification to the GX80, with 5-axis in-body stabilisation, a 2.36-million-dot EVF and tilting touchscreen, but wrapped in Olympus's SLR-like design. Video is only full HD.



Sony Alpha 6000

Price: £439 body only

Sensor: 24.3MP APS-C CMOS

ISO: 100-25,600

It may be an ageing design, but the Alpha 6000 still holds its own pretty well, with a sophisticated hybrid focus system and excellent full HD video capability. The LCD tilts, but the EVF has just 1.44 million dots, which now looks a bit dated.

Our verdict

WITH the GX80, Panasonic has made a camera that feels much more like the GX7's spiritual successor than the GX8 ever did – impressive as that camera undoubtedly is. Similar in size, design and layout to the GX7, the GX80 is also attractively priced. Considering its effective dual image stabilisation and 4K video recording, it's particularly interesting for enthusiast photographers who also have an interest in exploring the creative opportunities afforded by movie making.

In terms of design and styling, the GX80 isn't as charismatic as many of its direct competitors, but don't let that put you off. It's well designed and fits nicely in your hand, while being quite compact to slip easily into a small bag. The control layout works well enough, although I think that it is high time Panasonic revisited its control interface to concentrate on easier viewfinder shooting. Nonetheless,

the GX80 is so customisable that any deficiencies in its default set-up can be overcome, if you're prepared to spend a bit of time setting the camera up to your own needs and preferences.

The tiny 12–32mm kit lens completes the package nicely, and of course the camera can accept any lens in the Micro Four Thirds range. This now covers practically every imaginable option, from relatively inexpensive primes like Panasonic's 25mm f/1.8, to big, but pricey, long telephoto zooms such as the Panasonic 100–400mm f/4–6.3 OIS.

Overall, I'd have to say the GX80 is probably Panasonic's best-judged compact system camera to enter the market for quite some time. The combination of a small body, highly effective in-body image stabilisation and 4K video recording is unique. For photographers who are also interested in shooting video, it's a very compelling option.



FEATURES	9/10
BUILD & HANDLING	8/10
METERING	7/10
AUTOFOCUS	8/10
AWB & COLOUR	8/10
DYNAMIC RANGE	8/10
IMAGE QUALITY	8/10
VIEWFINDER/LCD	8/10

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Nikon D750 shutter count

Q I recently sent away my pair of D750 DSLRs after reading Nikon's service advisory, which stated the shutter in a number of Nikon D750 DSLRs may not function normally. I've got both my bodies back from Nikon, and they've sent me a letter saying they've both got brand new shutter units. However, I've checked the shutter count on both and they haven't been reset to zero. Should they have been reset? I know my friend, who had a new shutter fitted in his Canon EOS 5D, saw his count return to zero.

Jason Malkinson

A Unlike Canon, which returns the shutter count to zero when a new shutter is fitted, Nikon doesn't reset the shutter count when a shutter is replaced. It's natural to think the shutter count would be reset after a new shutter has been fitted, but much like a car's mileage that doesn't get reset to zero when the original engine fails and is replaced with a brand new one, Nikon employs the same policy. On Nikon cameras, the shutter count refers to the wear and tear of the camera and not an individual part, and there's the option to request the shutter count upon changing the shutter to let you know how many actuations the shutter has completed. It's important to file away the letter you've received stating that the shutters have been replaced safely. This can be shown as proof of the work that's been completed should you find yourself in the position of selling the cameras in the future.

Michael Topham

Lens or camera?

Q I use a Fujifilm X-T1 with 14mm, 16mm, 35mm (f/2 version) and 56mm lenses. I'm hankering after a small

Adobe programs explained

Q At present I use Adobe Elements 14. What advantages could I expect from Adobe Lightroom, are the two compatible and what is Adobe CC?

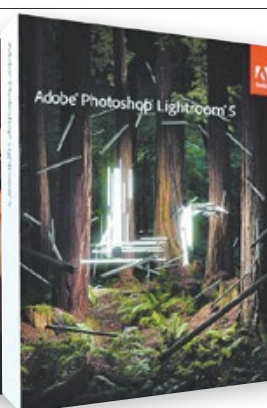
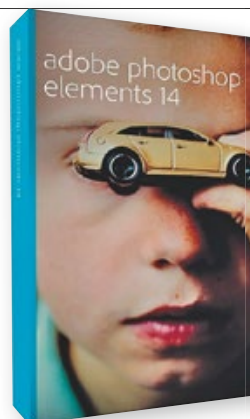
John Farebrother

A Adobe Photoshop Elements 14 is essentially an image-manipulation program. It works on the basis of opening up your files one-by-one, making changes, and saving your processed images as copies, usually JPEGs. It's a great choice for enhancing images for printing or sharing online.

Lightroom is a bit different. Rather than just being an image editor, it's also a professional workflow-management tool. It's based around a catalogue of all your images, and allows you to assign tags describing what's in each picture (e.g. names and places), which helps you find shots much more easily in future.

Lightroom takes a different approach to processing, too. It's a non-destructive editor, meaning that when you open and manipulate a file, your changes are stored as recipes of changes to be made, rather than as a new file. They're only actually applied when you output a version, either as a new file or when making a print. Lightroom can also apply similar processing to a batch of images using predefined 'presets'.

This means that if you only normally process a couple of favourite shots at a time, and enjoy



Lightroom and Elements serve two very distinct purposes

spending time getting them just right, Lightroom may not offer an obvious advantage over Elements. However, you can always download a free trial at creative.adobe.com/products/download/lightroom and use it for a month. You can also run both programs on your computer at the same time. You can work on files in Lightroom, output copies, and then make further changes in Elements, or vice versa.

Finally, CC stands for Creative Cloud, which is Adobe's term for the latest versions of its software. Lightroom works on a subscription-based model, where you pay a small sum each month for use of the software (£8.67 per month for both Lightroom and Photoshop). Once you stop paying, the software stops working, although you'll still have access to your files. In contrast, Lightroom 6 is a standalone program for which you pay a fixed upfront cost of £104 for a licence to use the software.

Andy Westlake

lens in the 18–23mm range. The problem seems to be that the 18mm has a very mixed reception and the 23mm is a bit too large for my liking. Another tempting alternative would be a Fujifilm X100T, but it's out of my budget. Any suggestions?

Brian (forum member)

A The primary dilemma here is that you're after a lens that doesn't currently exist in the Fujinon XF lens line-up. The Fujinon XF 18mm f/2 R is one of the original



The X100S – an alternative to a new lens?

lenses for the X series, but suffers from obvious chromatic aberrations and poor edge sharpness when it's used wide open. The Fujinon XF 23mm f/1.4 R is a far superior optic, but as you say it's larger and is 185g heavier. There have been some rumours of a Fujinon XF 23mm

f/2 arriving in the future, and if it's anything like the Fujinon XF 35mm f/2 R we anticipate that it might be smaller and lighter than the XF 23mm f/1.4 R. There is no indication as to when it might arrive, though, so you could end up waiting a while.

If you'd like an alternative sooner rather than later, you could always consider a second-hand X100S. A mint-condition second-hand version will set you back around £500, but there's also the pocket-friendly Fujifilm X70 to consider, which could act as a smaller walkabout camera, providing you with a fixed focal length that's equivalent to 28mm.

Michael Topham

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My life in cameras

Veteran press photographer Brian Harris talks us through the many cameras that have shaped his career

Brian Harris



Brian Harris worked as a photographer on *The Times* and was appointed chief photographer of *The Independent* when it launched in 1986. He has received numerous awards and had several solo exhibitions, including shows at the Barbican and Photofusion. His book *...and then the Prime Minister Hit Me...* will be published soon. Visit brianharrisphotographer.co.uk.

1965 Kodak Instamatic 50 This was the post-war equivalent of the Kodak Box Brownie of my parents' generation. It travelled everywhere with me, allowing me to photograph events at school and our family holidays. Despite the Instamatic's limitations – only a cloudy bright/flash and sunny exposure settings, and a very basic fixed-focus lens – the results were very good. On family holidays I was allowed two cartridges of film. Imagine only having 24 exposures, and having to make sure that every picture came out.



1970 Mamiya C220 I saved £145 in 1970 to buy this camera from RG Lewis in Holborn, London. I needed a high-quality 2¼-square camera when I started to shoot weddings and babies while a 17-year-old junior at the Fox Photos press agency, just off Fleet Street in London. The C200 was the only interchangeable twin lens camera on the market, with Sekor lenses ranging from a wide 55mm to a monster 250mm telephoto, all very high contrast and giving a feel of acute sharpness.



© BRIAN HARRIS

1972 Nikon F I bought my Nikon F second-hand from Leopold Cameras in Clerkenwell, London. This superbly engineered camera was strong enough to take any abuse, and a joy to hold, being perfectly weighted with any lens attached. It had a wonderfully bright viewfinder with interchangeable ground-glass screens, a detachable pentaprism allowing you to look down into the camera at waist level to shoot quiet candid, and an almost infinite number of available lenses.



1987 Leica M6 This was my go-to camera for the best part of 30 years. It was small and discreet, and a true extension of my brain and heart working as one. A Leica M6, one lens, 20 rolls of Kodak Tri-X or Fujifilm colour neg, a passport and a few credit cards in your wallet, and you could travel the world without having to take a laptop, chargers or even a bag. Wonderful memories!



2015 Nikon D810 As digital photography has now taken over, for good or bad, I now use a couple of digital Nikons for my professional work – a Nikon D700 and a D810. I also have a Leica M9. As cameras have become bigger and heavier, and as my physiotherapist's bill has also increased, I'm starting to leave most of my professional kit at home and now travel with just my M9 and one lens. It's a return to basics and thinking pictures, rather than thinking where to rest my weary back and shoulders.



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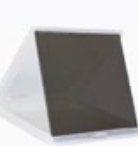
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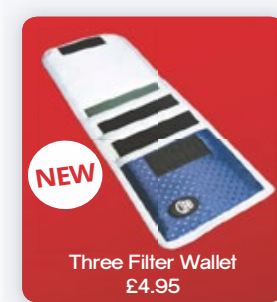
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Professor Newman on...

The plenoptic camera

Lytro may have failed in the consumer market, but its latest offering aims to revolutionise movie production

For a number of years, Lytro has been developing what it calls a 'Light Field camera', culminating into the Lytro ILLUM (tested in AP 22 November 2014). Recently, the company announced it was pulling out of the consumer market in order to concentrate on developing a new cinema camera, which boasts some impressive statistics. Within its frame, the size of a small van, it packs a tea-tray-sized sensor with 755MP. It can shoot at 300 frames per second.

This new camera will, it is claimed by Lytro, bring a number of advantages to film production, including the ability to refocus after shooting, to change the apparent camera position and to exclude from the image objects further than a selected distance.

'Light Field camera' is a proprietary name for a plenoptic camera. This is taken from the Latin *plenus*, meaning 'full', so such a camera in some sense records 'full' information about the light. What this means in practice is that the camera measures not only the brightness and colour of a ray of light crossing the focal plane, but also the direction at which it crossed. Since the direction of

the ray is perpendicular to the wavefront of the light, this allows the wavefronts of the light to be calculated. In turn, when the wavefronts are known, the position of the objects from which they emanated is known, producing what is in effect a holographic system.

The outcome of this is that the camera provides information not

'This information can be used to adjust the focus point of the image after capture'

only about the distribution of objects in the scene in lateral and vertical directions, but also in the depth direction. This information can be used to adjust the depth of field or even the focus point of the image, after capture. It was this capability that Lytro had hoped would secure a large market in photography. It hasn't worked out quite like that, perhaps because conventional cameras are now very good at securing in-focus shots, so there's little need for refocusing after shooting.

Ironically, the way a plenoptic camera works is actually very similar to the phase-detection mechanism that makes modern cameras focus so effective.

Recently I wrote an article on Canon's dual-pixel phase-detection autofocus system. In that system, the pixel under every microlens is split into two sub-pixels, each sub-pixel collecting light from only half of the camera's taking lens. The effect is that the image composed of right sub-pixels is taken from light rays entering the right-hand side of the lens and the

image composed of left sub-pixels is taken from the left-hand side of the lens. Since they are taken from slightly different directions, the objects display different parallaxes, and this allows their distance to be calculated.

To turn a dual-pixel camera into a plenoptic camera, instead of two sub-pixels under each microlens, we'd have a two-dimensional array, maybe 64 sub-pixels (in an 8x8 grid). Now, instead of images from two different directions, we have them from 64 directions. With suitable signal-processing algorithms, the seeming wonders of changing focus and depth of field after capture can be performed.

Lytro's new cinema camera can alter depth of field and focus, even after capture



Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

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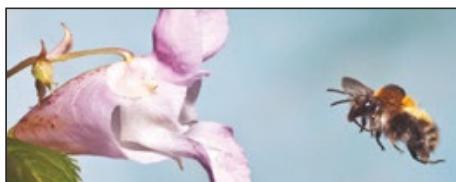
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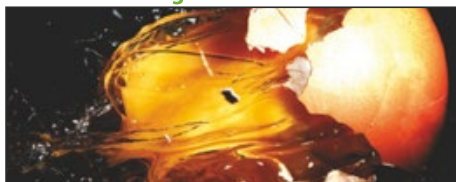
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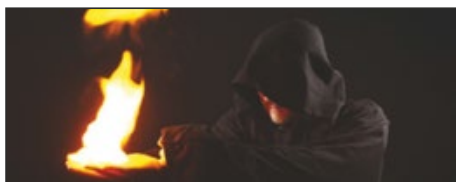
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LEICA 28mm f2.8 ELMARIT ASPHERIC 6 BIT ("UNUSED").....	MINT BOXED £1,095.00
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LEICA 35mm f2 SUMMICRON ASPH BLACK 6 BIT LATEST.....	MINT BOXED £1,495.00
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LEICA 90mm f2.8 ELMARIT M 11807.....	MINT BOXED AS NEW £799.00
LEICA 90mm f2.5 SUMMARIT M 6 BIT LATEST + HOOD.....	MINT CASED £875.00
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CUSTOMER REVIEW: D7100 Body
★★★★★ 'Quality bit of kit! Love it!'
Fang! - Warwickshire

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Panasonic



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GX8 Silver or Black

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8.0 fps
4K Video

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PEN-F Black or silver

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10.0 fps
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7.0 fps

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CUSTOMER REVIEW: EOS 70D + 18-135mm IS STM
★★★★★ 'An excellent step up'
Adam – Portsmouth

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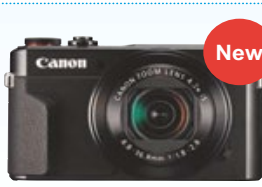


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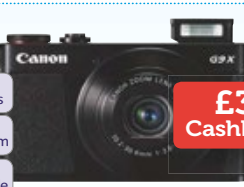
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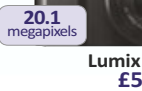
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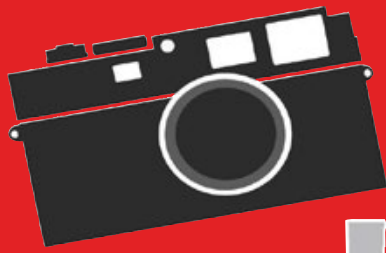
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16.0 MEGA PIXELS Wi-Fi / NFC 3.0" PHOTO 4K

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CLi8 Pixma Pro 9000 Originals: Set of 8 £74.99 Colours 14ml each £9.99 Compatibles: Set of 8 £27.99 Colours 14ml each £3.99		No.26 Polar Bear Inks Originals: No.26 Set of 4 £29.99 No.26 Black 6.2ml £8.99 No.26 Colours 4.5ml each £7.99 No.26XL Set of 4 £49.99 No.26XL Black 12.1ml £14.99 No.26XL Colours 9.7ml each £13.99 Compatibles: No.26 Set of 4 £14.99 No.26 Black 10ml £3.99 No.26 Colours 7ml each £3.99	
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More Canon Inks... Originals: PGi520/CLi521 Set of 5 £42.99 PGi520 Black 19ml £9.99 CLi521 Colours 9ml £8.99 PGi525/CLi526 Set of 5 £42.99 PGi525 Black 19ml £9.99 CLi526 Colours 9ml £8.99 PGi550/CLi551 Set of 5 £37.99 PGi550 Black 15ml £9.99 CLi551 Colours 7ml £7.99 PGi550/CLi551XL Set of 5 £54.99 PGi550XL Black 22ml £11.99 CLi551XL Colours 11ml £10.99 PG540 Black 8ml £10.99 PG540XL Black 21ml £15.99 CL541 Colour 8ml £13.99 CL541XL Colour 15ml £15.99 PG545XL Black 15ml £13.99 CL546XL Colour 13ml £15.99 Compatibles: PGi5 Black 27ml £4.99 CLi8 Colours 13ml £3.99 PGi5/CLi8 Set of 5 £19.99 PGi520 Black 19ml £4.99 CLi521 Colours 9ml £3.99 PGi520/CLi521 Set of 5 £19.99 PGi525 Black 19ml £4.99 CLi526 Colours 9ml £3.99 PGi525/CLi526 Set of 5 £19.99 PGi550XL Black 25ml £4.99 CLi551XL Colours 12ml £3.99 PGi550/CLi551XL Set of 5 £19.99 BCi6 Colours 15ml £2.99 PG40 Black 28ml £12.99 CL41 Colour 24ml £16.99 PG50 Black 28ml £12.99 CL51 Colour 24ml £14.99 PG510 Black 11ml £13.99 CL511 Colour 11ml £15.99 PG512 Black 18ml £13.99 CL513 Colour 15ml £15.99 PG540XL Black 21ml £13.99 CL541XL Colour 15ml £14.99 PG545XL Black 15ml £11.99 PG546XL Black 21ml £12.99		T0541-T0549 Frog Inks Originals: Set of 8 £105.99 Colours 13ml each £14.99 Compatibles: Set of 8 £27.99 Colours 13ml each £3.99	
		T0591-T0599 Lily Inks Originals: Set of 8 £89.99 Colours 13ml each £11.99 Compatibles: Set of 8 £27.99 Colours 13ml each £3.99	
<i>Many more in stock!</i>		<i>More Epson inks >>></i>	

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Albums & Frames

We now stock a comprehensive range of frames, mounts, albums and accessories. The full range can be viewed on our website, with detailed close-up images of each product to help you choose the perfect way to display your printed photographs. Below is just a tiny sample of what we offer:



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Available in Burgundy or Blue.



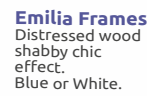
Travel Albums
Over a dozen designs in stock.



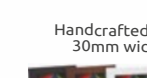
Grafton Albums
Available in Burgundy or Blue.



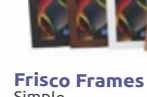
Baby Albums
Multiple different designs available.



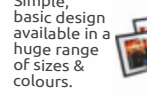
Emilia Frames
Distressed wood shabby chic effect. Blue or White.



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Handcrafted solid wood with 30mm wide profile, in four colours.



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Emilia 6x4 two colours **£4.99**
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T0711-T0714 Cheetah Inks Originals: Set of 4 £32.99 Black 7.4ml £8.99 Colours 5.5ml each £8.99 Compatibles: Set of 4 £14.99 Black 7.4ml £4.99 Colours 5.5ml each £3.99	Originals: No.38 Colours 27ml each £26.99 No.62XL Black 12ml £21.99 No.62XL Colour 11.5ml £23.99 No.300 Black 4ml £10.99 No.300 Colour 4ml £12.99 No.301 Black 3ml £9.99 No.301 Colour 3ml £11.99 No.301XL Black 8ml £18.99 No.301XL Colour 6ml £18.99 No.350 Black 4.5ml £11.99 No.351 Colour 3.5ml £14.99 No.363 Black 6ml £13.99 No.363 C/M/Y/PC/PM each £9.99 No.363 SET OF 6 £39.99 No.364 Black 6ml £7.99 No.364 PB/C/M/Y 3ml each £6.99 No.364 SET OF 4 £21.99 No.364XL Black 14ml £13.99 No.364XL PB/C/M/Y 6ml each £12.99 No.364XL SET OF 4 £49.99 No.920XL SET OF 4 £46.99 No.932XL SET OF 4 £43.99 No.950XL SET OF 4 £69.99
T0791-T0796 Owl Inks Originals: Set of 6 £72.99 Colours 11.1ml each £12.99 Compatibles: Set of 6 £19.99 Colours 11.1ml each £3.99	Compatibles: No.15 Black 46ml £4.99 No.21 Black 10ml £7.99 No.22 Colour 21ml £11.99 No.45 Black 45ml £4.99 No.56 Black 24ml £9.99 No.57 Colour 24ml £12.99 No.78 Colour 36ml £9.99 No.110 Colour 12ml £10.99 No.300XL Black 18ml £14.99 No.300XL Colour 18ml £16.99 No.301XL Black 15ml £14.99 No.301XL Colour 18ml £16.99 No.337 Black 21ml £10.99 No.338 Black 21ml £10.99 No.339 Black 34ml £12.99 No.343 Colour 21ml £12.99 No.344 Colour 21ml £14.99 No.348 Photo 21ml £12.99 No.350XL Black 30ml £14.99 No.351XL Colour 20ml £16.99 No.363 Black 20ml £6.99 No.363 Colours 6ml each £4.99 No.363 SET OF 6 £24.99 No.364 Black 10ml £4.99 No.364 Colours 5ml each £3.99 No.364 SET OF 4 £15.99 No.364XL Black 18ml £8.99 No.364XL Colours 11ml each £7.99 No.364XL SET OF 4 £31.99 No.920XL SET OF 4 £19.99 No.932XL SET OF 4 £29.99 No.940XL SET OF 4 £29.99 No.950XL SET OF 4 £29.99
T0801-T0806 Hummingbird Inks Originals: Set of 6 £49.99 Colours 7.4ml each £8.99 Compatibles: Set of 6 £19.99 Colours 7.4ml each £3.99	Compatibles: No.15 Black 46ml £4.99 No.21 Black 10ml £7.99 No.22 Colour 21ml £11.99 No.45 Black 45ml £4.99 No.56 Black 24ml £9.99 No.57 Colour 24ml £12.99 No.78 Colour 36ml £9.99 No.110 Colour 12ml £10.99 No.300XL Black 18ml £14.99 No.300XL Colour 18ml £16.99 No.301XL Black 15ml £14.99 No.301XL Colour 18ml £16.99 No.337 Black 21ml £10.99 No.338 Black 21ml £10.99 No.339 Black 34ml £12.99 No.343 Colour 21ml £12.99 No.344 Colour 21ml £14.99 No.348 Photo 21ml £12.99 No.350XL Black 30ml £14.99 No.351XL Colour 20ml £16.99 No.363 Black 20ml £6.99 No.363 Colours 6ml each £4.99 No.363 SET OF 6 £24.99 No.364 Black 10ml £4.99 No.364 Colours 5ml each £3.99 No.364 SET OF 4 £15.99 No.364XL Black 18ml £8.99 No.364XL Colours 11ml each £7.99 No.364XL SET OF 4 £31.99 No.920XL SET OF 4 £19.99 No.932XL SET OF 4 £29.99 No.940XL SET OF 4 £29.99 No.950XL SET OF 4 £29.99
T0871-T0879 Flamingo Inks Originals: Set of 8 £66.99 Colours 11.4ml each £9.99 Compatibles: Set of 8 £27.99 Colours 11.4ml each £3.99	Compatibles: No.15 Black 46ml £4.99 No.21 Black 10ml £7.99 No.22 Colour 21ml £11.99 No.45 Black 45ml £4.99 No.56 Black 24ml £9.99 No.57 Colour 24ml £12.99 No.78 Colour 36ml £9.99 No.110 Colour 12ml £10.99 No.300XL Black 18ml £14.99 No.300XL Colour 18ml £16.99 No.301XL Black 15ml £14.99 No.301XL Colour 18ml £16.99 No.337 Black 21ml £10.99 No.338 Black 21ml £10.99 No.339 Black 34ml £12.99 No.343 Colour 21ml £12.99 No.344 Colour 21ml £14.99 No.348 Photo 21ml £12.99 No.350XL Black 30ml £14.99 No.351XL Colour 20ml £16.99 No.363 Black 20ml £6.99 No.363 Colours 6ml each £4.99 No.363 SET OF 6 £24.99 No.364 Black 10ml £4.99 No.364 Colours 5ml each £3.99 No.364 SET OF 4 £15.99 No.364XL Black 18ml £8.99 No.364XL Colours 11ml each £7.99 No.364XL SET OF 4 £31.99 No.920XL SET OF 4 £19.99 No.932XL SET OF 4 £29.99 No.940XL SET OF 4 £29.99 No.950XL SET OF 4 £29.99
T0961-T0969 Husky Inks Originals: Set of 8 £69.99 Colours 11.4ml each £8.99 Compatibles: Set of 8 £27.99 Colours 11.4ml each £3.99	Compatibles: No.15 Black 46ml £4.99 No.21 Black 10ml £7.99 No.22 Colour 21ml £11.99 No.45 Black 45ml £4.99 No.56 Black 24ml £9.99 No.57 Colour 24ml £12.99 No.78 Colour 36ml £9.99 No.110 Colour 12ml £10.99 No.300XL Black 18ml £14.99 No.300XL Colour 18ml £16.99 No.301XL Black 15ml £14.99 No.301XL Colour 18ml £16.99 No.337 Black 21ml £10.99 No.338 Black 21ml £10.99 No.339 Black 34ml £12.99 No.343 Colour 21ml £12.99 No.344 Colour 21ml £14.99 No.348 Photo 21ml £12.99 No.350XL Black 30ml £14.99 No.351XL Colour 20ml £16.99 No.363 Black 20ml £6.99 No.363 Colours 6ml each £4.99 No.363 SET OF 6 £24.99 No.364 Black 10ml £4.99 No.364 Colours 5ml each £3.99 No.364 SET OF 4 £15.99 No.364XL Black 18ml £8.99 No.364XL Colours 11ml each £7.99 No.364XL SET OF 4 £31.99 No.920XL SET OF 4 £19.99 No.932XL SET OF 4 £29.99 No.940XL SET OF 4 £29.99 No.950XL SET OF 4 £29.99
T1571-T1579 Turtle Inks Originals: Set of 8 £149.99 Colours 25.9ml each £18.99	Compatibles: No.15 Black 46ml £4.99 No.21 Black 10ml £7.99 No.22 Colour 21ml £11.99 No.45 Black 45ml £4.99 No.56 Black 24ml £9.99 No.57 Colour 24ml £12.99 No.78 Colour 36ml £9.99 No.110 Colour 12ml £10.99 No.300XL Black 18ml £14.99 No.300XL Colour 18ml £16.99 No.301XL Black 15ml £14.99 No.301XL Colour 18ml £16.99 No.337 Black 21ml £10.99 No.338 Black 21ml £10.99 No.339 Black 34ml £12.99 No.343 Colour 21ml £12.99 No.344 Colour 21ml £14.99 No.348 Photo 21ml £12.99 No.350XL Black 30ml £14.99 No.351XL Colour 20ml £16.99 No.363 Black 20ml £6.99 No.363 Colours 6ml each £4.99 No.363 SET OF 6 £24.99 No.364 Black 10ml £4.99 No.364 Colours 5ml each £3.99 No.364 SET OF 4 £15.99 No.364XL Black 18ml £8.99 No.364XL Colours 11ml each £7.99 No.364XL SET OF 4 £31.99 No.920XL SET OF 4 £19.99 No.932XL SET OF 4 £29.99 No.940XL SET OF 4 £29.99 No.950XL SET OF 4 £29.99
T7601-T7609 Killer Whale Originals: Set of 9 £169.99 Colours 25.9ml each £18.99	Compatibles: No.15 Black 46ml £4.99 No.21 Black 10ml £7.99 No.22 Colour 21ml £11.99 No.45 Black 45ml £4.99 No.56 Black 24ml £9.99 No.57 Colour 24ml £12.99 No.78 Colour 36ml £9.99 No.110 Colour 12ml £10.99 No.300XL Black 18ml £14.99 No.300XL Colour 18ml £16.99 No.301XL Black 15ml £14.99 No.301XL Colour 18ml £16.99 No.337 Black 21ml £10.99 No.338 Black 21ml £10.99 No.339 Black 34ml £12.99 No.343 Colour 21ml £12.99 No.344 Colour 21ml £14.99 No.348 Photo 21ml £12.99 No.350XL Black 30ml £14.99 No.351XL Colour 20ml £16.99 No.363 Black 20ml £6.99 No.363 Colours 6ml each £4.99 No.363 SET OF 6 £24.99 No.364 Black 10ml £4.99 No.364 Colours 5ml each £3.99 No.364 SET OF 4 £15.99 No.364XL Black 18ml £8.99 No.364XL Colours 11ml each £7.99 No.364XL SET OF 4 £31.99 No.920XL SET OF 4 £19.99 No.932XL SET OF 4 £29.99 No.940XL SET OF 4 £29.99 No.950XL SET OF 4 £29.99

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7x5 100 sheets		£17.99	
A4 25 sheets		£12.99	
A4 100 sheets		£39.99	
A3 25 sheets		£25.99	
A3+ 25 sheets		£35.99	
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A3+ 50 sheets		£89.99	
Gold Mono Silk 270gsm:			
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A3+ 25 sheets		£42.99	
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7x5 100 sheets		£16.99	
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A4 50 sheets		£34.99	
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Panoramic 25 sheets		£26.99	
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A4 50 sheets		£18.99	
A4 50 sheets		£18.99	
A3 50 sheets		£35.99	
A3+ 25 sheets		£28.99	
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24" Roll 30 metres		£89.99	
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7x5 100 sheets		£20.99	
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17" Roll 30 metres		£68.99	
24" Roll 30 metres		£92.99	
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17" Roll 30 metres		£64.99	
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A3 25 sheets		£17.99	
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24" Roll 30 metres		£58.99	
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7x5 50 sheets		£12.99	
A4 15 sheets		£11.99	
Premium Semi-Gloss 251gsm:			
6x4 50 sheets		£8.99	
A4 20 sheets		£14.99	
A3 20 sheets		£29.99	
A3+ 20 sheets	OFFER	£24.99	
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A4 50 sheets		£14.99	
A3 50 sheets		£33.99	
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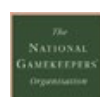
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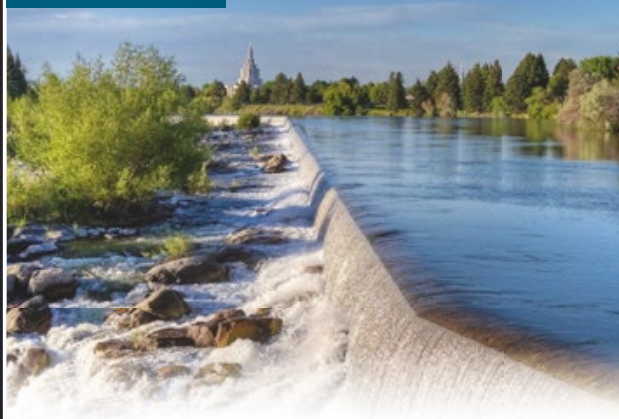
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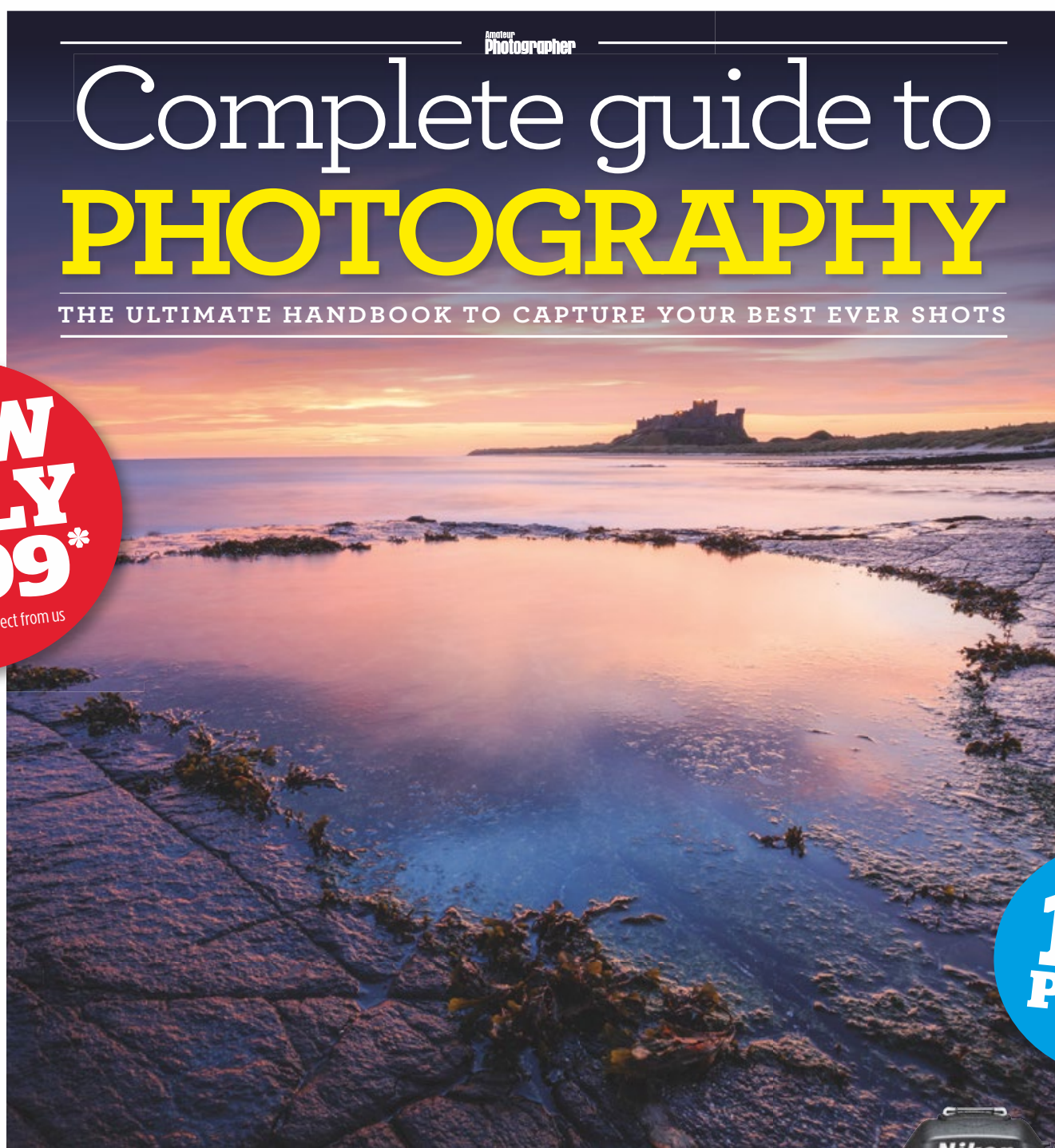
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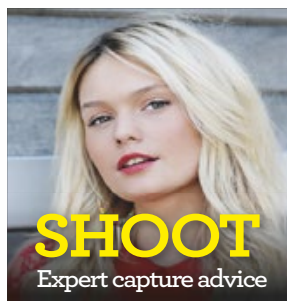


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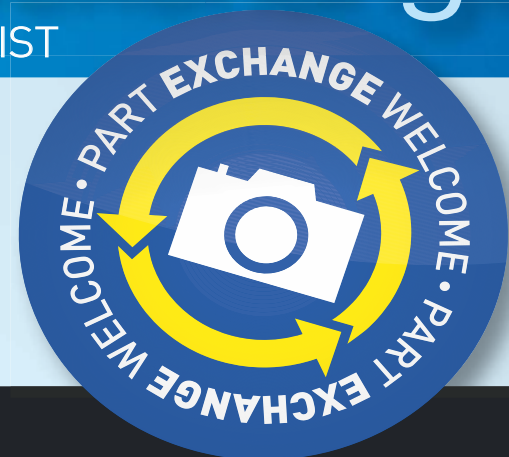


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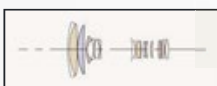
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Final Analysis

Roger Hicks considers...

'The Waiting Game', 2011, by Txema Salvans



© TXEMA SALVANS (IN CAMERA GALLERY)

Anyone who drives around certain parts of Europe will have seen a strange, sad phenomenon: roadside prostitutes. At first I did not realise what they were doing, but then, I was driving an old Land Rover with my wife at my side. A sales rep, lorry driver or travelling preacher might have cottoned on to the situation more quickly.

Some prostitutes are attractive; some clearly have stories to tell. Others are not the most likely to attract a client. Many are reputedly trafficked from Eastern Europe. This seems likely, but without interviewing them, who can know?

Txema Salvans' previous long-term project was Spanish holidaymakers. His pictures stand well enough alone, but they work better as part of a series: an exhibition or (ideally) a book. His site, www.txemasalvans.com, is opaque, but

you can learn much more about him if you read the interview with him on www.thegreatleapsideways.com. This photograph was taken in Alcoletge, Lleida, Spain, in 2011, and is part of the book *The Waiting Game*, published in 2014.

There is a deliberate deadness to the photographs in this series: unflattering light and angles from which the faces are difficult to discern. Depersonalisation is important. We are not tempted to make up stories for them. Another picture in the series shows a girl sitting in the shade of an advertising hoarding. Translated, it says 'Low Prices All Year'.

Salvans says he photographs Spain because he is Spanish: he can read the cultural signals, understand the background, reply in the right language if challenged. For this series he wanted to work unobtrusively, where his subjects would not have to pose and he wouldn't

have to direct them. Also, he didn't want attention from the police or the pimps, let alone the working girls. His solution was ingenious: he bought a yellow-coloured surveyors' tripod and a high-visibility vest, and borrowed a Cambo Wide to take the pictures. There are always surveyors on Spanish roads, so nobody noticed him: a perfect example of hiding in plain sight. Not only could he use camera movements (rise, fall, cross) to aid composition, but he could also make enormous prints that were very sharp. For example, the chairs and sofas on which many of the girls sat look good from a distance, but are shabby and worn when examined closely.

The series is undoubtedly bleak and depressing, but it has a photographic beauty that is strangely divorced from the subject matter. It is simultaneously an indictment of the indifference of the camera, and a tribute to it.

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by the Detroit Photographic Co

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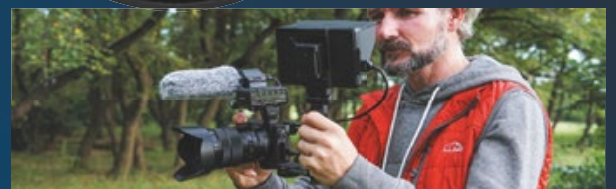
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*Among interchangeable-lens digital cameras as of February 2016, based on Sony research. Measured using CIPA-compliant guidelines, and internal measurement method with an E PZ 16-50mm F3.5-5.6 OSS lens mounted, Pre-AF off and viewfinder in use.

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